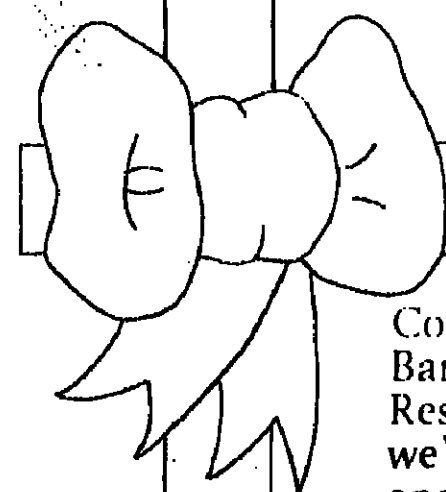


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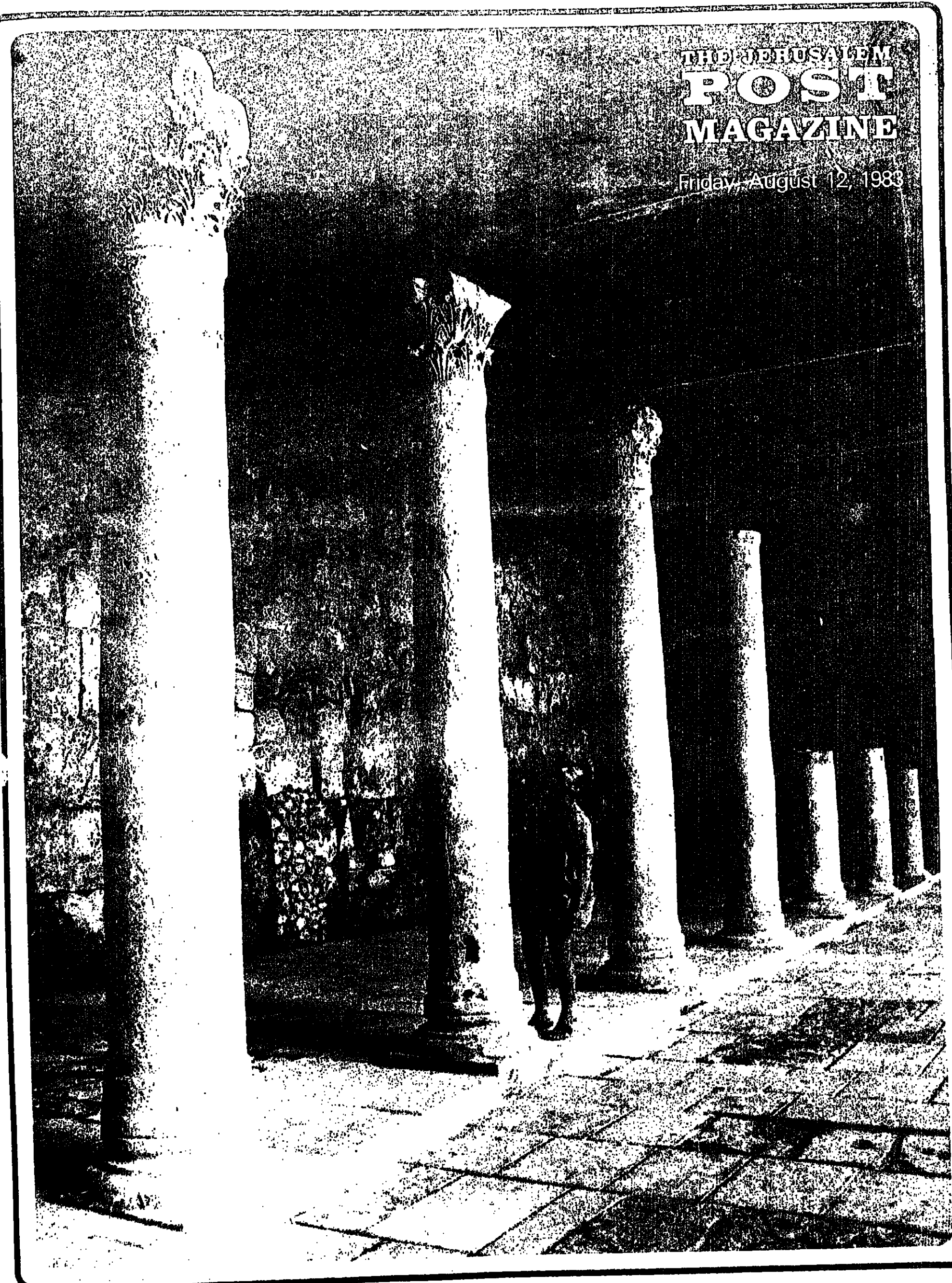
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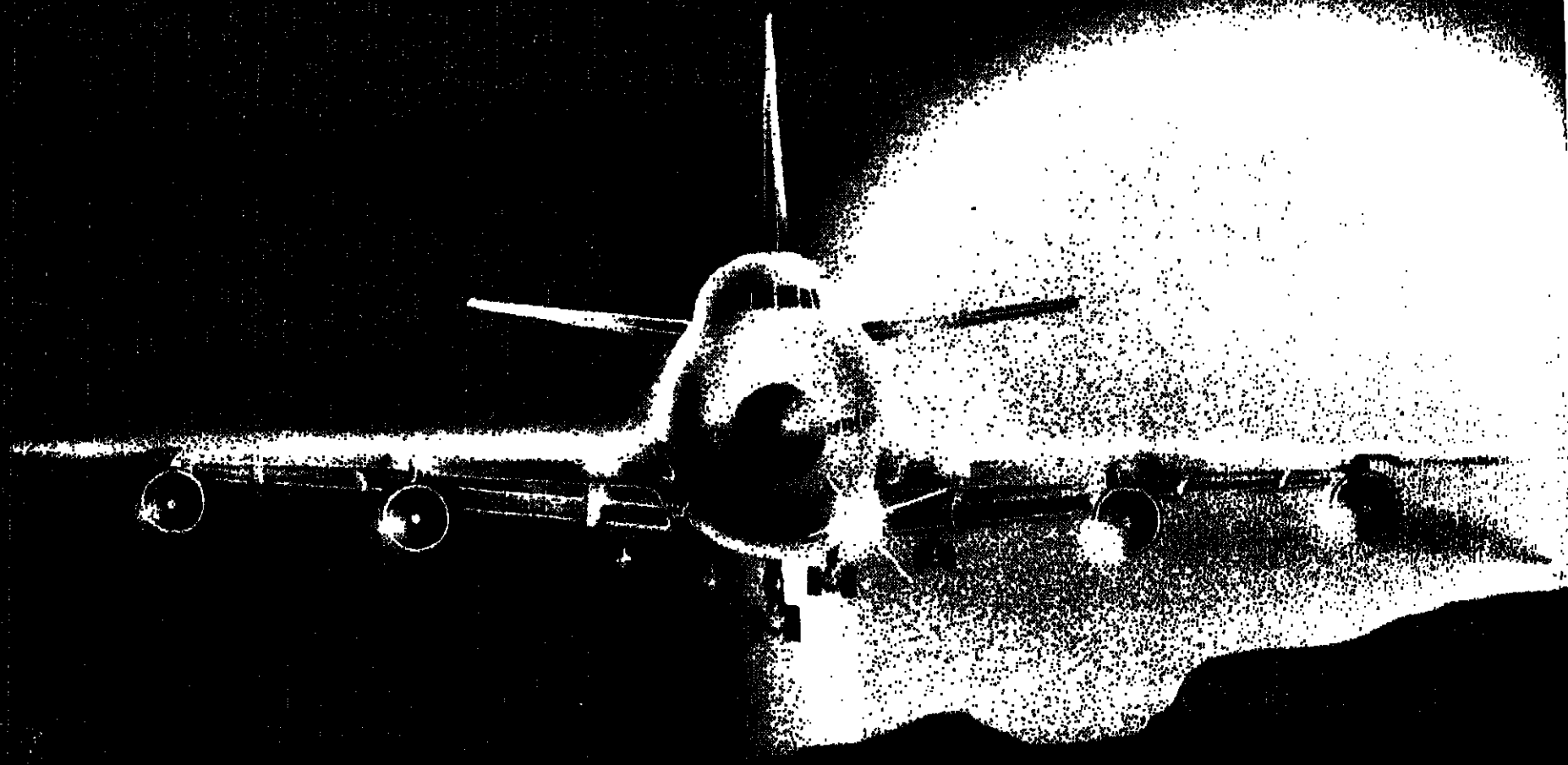
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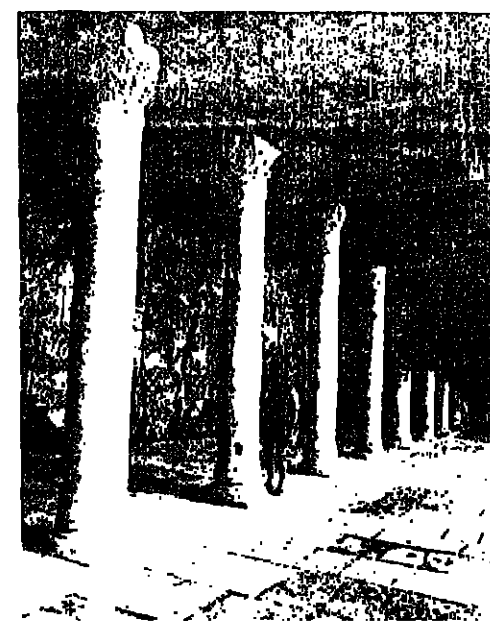
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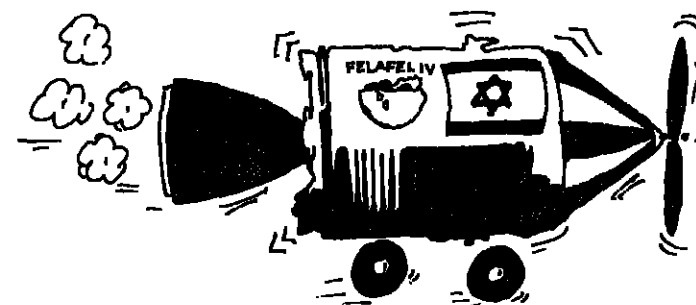
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METULLA-TO-MARS: A REPORT ON THE ISRAELI SPACE PROGRAMME



Felafel IV, this is Ground Control in Afula, is everything h'seder?"

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"Did you get The Jerusalem Post this morning? Pretty good Dry Bones today."

"We got it. Captain Itzik's reading it now. He's helping me with the Daily Telegraph crossword puzzle."

"Make sure you read Walter Frankl's gardening column. Might be helpful to the establishment of a kibbutz out there."

"Roger, Afula. Listen — Joe Morgenstern had great advice in his Questions and Answers on Money; I'll send you a cheque, please take care of it for me."

"No problem, Felafel IV. Did you notice the letter to the editor in today's Post? Some guy says that we can put a man on Mars, but to get a telephone installed, forget it."

"I'd like to see what Mike Elkins would say about that."

"How's Crew Chief Captain Naomi doing? Looks like her stocks are in trouble — the bears have taken over from the bulls."

"Yeah, she's into Investment and Holding. I play it safe; I'm into Hapoel and Maccabi. Every Sunday in the expanded sports page. In any case, Captain Naomi is immersed in the Today Page right now, so the last thing on her mind is the market."

"You don't appear to be suffering from boredom, Captain, ever since we started the daily subscription to The Jerusalem Post for you. Even more so with this terrific new Lifestyle magazine they're starting soon."

"Can't wait; we've agreed that I get to read the Wednesday Lifestyle magazine first, Captain Itzik reads the Monday New York Times Weekly Review first, and Captain Naomi the Friday Post first. We'd like to have one of those restaurant reviewers taste our freeze-dried food capsules one day. Ech!"

"We have to get off the line, Captain — it's almost sunset."

"Okay, Ground Control. Good Shabbas, over and out."



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(J.P. August 1983)

ISRAEL'S agriculture is in crisis, the worst since the creation of the state. Earnings have fallen, exports have dropped and several dozen moshavim are in grave financial difficulties.

Tilling the land, Israel's proudest achievement over the last hundred years, has become a risky activity. Once agriculture was monolithic, and all settlements (in the course of time) did well. Today performance is uneven. Some sectors ride out the storm. Others are sinking under the tide, something which has never happened before.

The repercussions are traumatic. Old Labour Zionist beliefs are coming to be questioned. Agriculture had, from the beginning, been endowed with a certain mystic quality: the return to the soil was more than an economic activity, it was a mission, connected with the work of national redemption.

Now one settlement (Moshav Noga) may be closed down and others may follow — because of their profit-and-loss account. What has gone wrong?

Two conflicting explanations are offered. The authorities point out that lowered prices in world markets have sharpened competitive conditions. Stripped of the protective policies which used under past Labour governments to cushion the farm sector, Israel's cultivation is revealed as patchy, with certain areas backward and out-of-date.

Countries like Spain, Greece, Cyprus, Turkey and the Maghreb territories are catching up. Israel no longer has a monopoly of agricultural skills in the Mediterranean zone.

The agricultural sector retorts that if competitive conditions truly reveal that some branches are obsolete, reform would certainly be in place. But competitive conditions have revealed nothing of the kind. States Simha Assaf, head of the Histadrut's Agricultural Centre: "Moshavim work around the clock as before, get crop yields as before, export them for prices that in some cases have not declined — and receive at the end of the day a pittance, insufficient to cover their production costs."

"It's crazy. The late Simha Ehrlich, who as finance minister launched the new economic policy, told us that the government was cancelling export premiums and floating the currency. The government has certainly cancelled the export premiums — but it hasn't floated the currency."

It has introduced instead an artificial exchange rate, which takes away part of the exporter's legitimate earnings. "Provide us with a fair return," the farmers declare, "and you'll see how we can compete."

SHARPENED competition is creating problems — tougher ones than ever before. Difficulties in the past were met according to the Zionist textbook; under the Likud government they are met according to the economics textbook.

The strong survive, and Israel's agriculture is surviving. The farm community is fighting back with might and main. Labour productivity went up by 4 per cent in 1980, 9 per cent in 1981 and 20 per cent in 1982.

Output is on the rise, increasing by 7 per cent last year. But employment is dropping: the figure last year was also 7 per cent — minus 7 per cent. These figures reflect a change that is going on throughout the agricultural branch. Some sec-



AGRICULTURE IN TURMOIL

tions continue to grow, bringing increased production; others have started to shrink, causing a contraction of employment.

Growth is in the kibbutzim, which possess economies of scale. Decline is found among the moshavim, where the family homestead, traditionally based on mixed farming, cannot (on a small plot) achieve the benefits of specialization. Going up are field crops, notably cotton, avocado and flowers. Going down are the older, more traditional items, like citrus and livestock. Here are some figures (showing percentage distribution of output):

	1976	1982
Citrus	23	16
Livestock	41	35
Field crops other than citrus	36	49
	100	100

Let us take those three branches separately. Citrus suffered the worst glut. Its prices rose last year by a meagre 60 per cent, as against a rise in the index of 113 per cent.

Other field crops were supposed to be doing better, yet their price rise was only 95 per cent — still 15 per cent less than the index. Falling

prices mean falling demand. Local sales were down by 2.3 per cent and exports crept forward imperceptibly by 1.8 per cent.

Nevertheless, the production of field crops increased by an impressive 6.5 per cent. So who bought the

David Krivine

increased output? The answer: industry. Sales to the factories rose by a quarter.

There is a hint here of the right solution. Factories have started to devise nutritionally novel and gastronomically appetizing canned concoctions, which are winning markets abroad — as industrial exports. The farmer is usefully employed in cultivating the factories' raw material.

Finally, livestock and livestock products. Their exports fell by 3.4 per cent. But this time sales on the local market boomed, augmenting by almost one-tenth. The cause, it should be noted, is still not an expanding market, it is expanding subsidies from the government; which begs the question.

Egg subsidies climbed from 13 per cent of their selling price in 1980 to 36 per cent last year; poultry subsidies from 15 to 45 per cent; milk subsidies from 9 to 58 per cent — suggesting that the authorities did not altogether neglect the plight of the small farmer. Whether that is the best way to assist the weaker section of the agricultural community is another matter.

GROWTH IS imperative in Israel, owing to a gaping trade deficit that must be bridged at all costs. Every branch worth its salt is expanding. If agriculture stands still, it will shrink as a proportion of total economic activity.

A five-year plan for agriculture in 1980-85 predicted an increased output of 5.4 per cent per annum, based on an increase in exports of 7.2 per cent. During the two years that have passed so far, exports fell by 5 per cent per annum.

Earnings were forecast in the plan to swell by 5.4 per cent each year; so far they have decreased each year by 4 per cent. Labour was due to expand by 2.2 per cent yearly: to date it has not expanded at all.

Instead there is a movement away

from farm work. In the 1971 census, 40 per cent of the labour force in rural areas earned their keep from the soil; in 1981 this was true of only 32 per cent.

Studies at the Agricultural Centre reveal that no more than a quarter of the moshav population work exclusively in agriculture, while one-third are engaged in agriculture part-time. The remaining 40 per cent do not exploit their farms at all, and are otherwise employed, mostly in outside jobs.

Kibbutzim have developed industries, which occupy a growing proportion of the membership. According to the Bank of Israel's latest annual report, this occupational flexibility both in moshavim and kibbutzim explains why there were — up to the time of the report — no bankruptcies in the rural sector. (But the less flexible moshavim are now paying the price.) Farming, it warns, is increasingly becoming "a side occupation."

Can all that be due to an error in exchange-rate policy?

THE TREASURY refrains, for reasons of its own, from devaluing the shekel fully. The shortfall is made good for exporters by exchange-rate insurance. But there is another more intractable problem: the rocketing of the dollar, which means — for Israel, which is linked to the dollar — a sag in European currencies.

This too has been corrected, at least in part. Instead of linking exchange-rate insurance to the dollar, the authorities have linked it to a basket of foreign currencies.

The effect on exports is uneven, depending on which currency the goods are sold for. Worst hit is agriculture, because the basket is 35 per cent dollar and the rest European currencies. Israel's farmers ship 10 per cent of their exports to the dollar zone — and 90 per cent to Europe.

The fall in the European currencies is therefore critical. The pound sterling has dropped over a period of time from \$2.40 to \$1.50. Haim Peled, the Agricultural Centre's chief economist, reckons that exchange-rate insurance covers 40 per cent of the lag. If he is right, the effective exchange rate for citrus exporters selling in Britain is down by 20 per cent.

Should they be compensated for that? Official economists say no, they shouldn't. Exchange rates fluctuate, world prices fluctuate — business is like that. The Treasury cannot pay out money every time some foreign currency changes its value; that would be a sure way to national bankruptcy. The traders must adapt.

But here again agriculture is the chief sufferer. The manufacturer adapts more easily. He can at a pinch stop producing an item that does not sell well and make something else. The farmer cannot transform his lemon tree into a strawberry plant overnight.

Obviously the government is unable to compensate Israel's business community for everything that occurs. The fluctuation of the dollar, however, is a special problem. Israel's agriculture is not, after all, a laggard occupation, it doesn't deserve to be penalized. Official statistics show that industrial productivity has improved over the last two decades by 2.8 per cent a year. Agricultural productivity has improved over the same period — since 1960, that is — by an average of 5.8 per cent a year.

THE CHIEF market for agriculture

is in Europe. If the shekel were linked to the deutschmark instead of the dollar, farm exports would be doing fine. Has the fact that we are linked to the dollar made our European business uneconomic? Phrased another way, is not the shekel, including exchange-rate insurance, still over-valued?

Reducing its value would be inflationary, which is why the government shows reluctance. What then ought the exchange rate to be? The answer must take into consideration the size of the deficit in the country's balance of payments. If the deficit is small, say \$1b. or 10 per cent of our exports, then the present exchange rate might well be right.

Agricultural exports are not doing as badly as all that. They have stuck at around \$550m. for the last four years, that is true. But if we exclude citrus, whose sales have declined by close to 30 per cent, the remaining branches show a steady increase — from \$300m. to \$365m. (in 1982).

That would be satisfactory if, as stated, conditions were normal. But conditions are far from normal. The trade deficit is not \$1b. — it is five times as great, equal to half of Israel's total export earnings.

Total exports are not increasing today, but even if they were increasing at the pace of agricultural commodities (excluding citrus), that would still be inadequate. An increase of 30 per cent in four years is not enough; the growth-rate should be 20 per cent every year or 18 months.

The recent report of the U.S. Government's Accounting Office estimated that the shekel is overvalued by one-third. If a devaluation of that size were introduced,



Simha Assaf, head of the Histadrut's Agricultural Centre in Tel Aviv. (IPPA)

the situation of Israel's agriculture would be transformed. The late Pinhas Sapir once suggested that the impact of devaluations should be excised from the cost-of-living index. If that were done too, the crisis in Israel's agriculture would be over.

BUT IT WOULD not be over for good. Assuming a modest objective of keeping the farm population stable, output would have to go on rising by 6 to 7 per cent a year, since labour productivity in agriculture has improved and is improving at that rate.

As the domestic market is largely saturated, practically all this increase must be channelled to exports — which, it so happens, is what the country needs. But the export market is likewise flooded and prices there are going down — quite apart from the European exchange-rate problem. Even a relatively new crop like avocados now encounters buyer resistance and is earning less.

The solution for agriculture, as for industry, lies in perpetual adaptation to the changing requirements of the market. The traditional structure of smallhold village life is attractive and poetic, but it can lead to economic ruin. Mixed farming no longer answers the need; a greater specialization is necessary. The 20-acre family homestead, with all its human appeal, cannot supply this. The kibbutz, despite its complex ideological origins, is able to take all economic challenges in its stride.

The moshav is less adaptable and the structure of moshav agriculture may have to be reorganized. Plots should be enlarged, with an increase in the role of common cultivation, as in the moshav shitufi.

Or else the plot-holders who cannot make out could sell their holdings to those who can; which is what Pessah Grupper, the deputy minister of agriculture, has in mind.

The implications are far-reaching. Owners of these bigger estates will have no option but to take on wage-earners, to help them out.

The moshav is likely in the end to become something akin to the moshava (village of private farmers).

Structural reform then is the first requirement. The second is — again in industry — more R & D. This too is happening, which is why Israel's agriculture as a whole shows no signs of faltering.

It also explains why the branch is shedding manpower. Automation is taking over in irrigation, fertilizing, harvesting, picking, the feeding of livestock. Computers and other equipment are replacing labour. Such devices cost money, only large organizations with capital can afford them.

The high-technology revolution, which has started in manufacturing, must extend to agriculture. Market research leads the way, laboratory investigations open new opportunities. An example is kibbutz Rosh Lanikra, which has begun experimenting with *barbados rikna*, or trene cultures. This involves taking a cell out of a plant and getting rid of all the viruses and other disorders. New disease-free plantlets are marketed, grown from this source. (The work is based on techniques developed at the Volcani Institute in Bet Dagan.)

THE WORLD IS changing, on the farm as well as in the factory. The process of change is painful, but resisting it can only make things worse. Calling for a fair exchange rate is justified; asking for more subsidies is not.

The answer to falling prices is a shift from the cultivations and techniques of yesterday to the cultivations and techniques of tomorrow. Those settlements which recognize the necessity are not in crisis now. The moshav movement should take note of that. □

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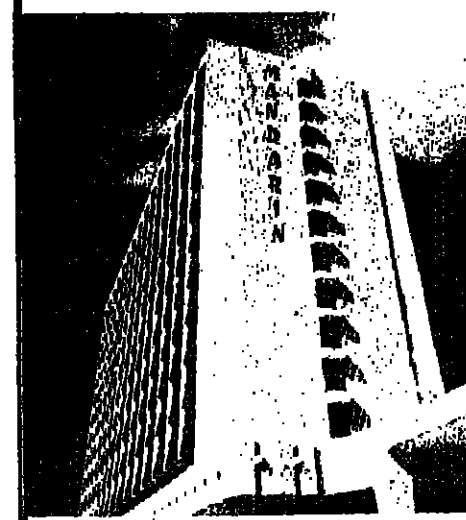
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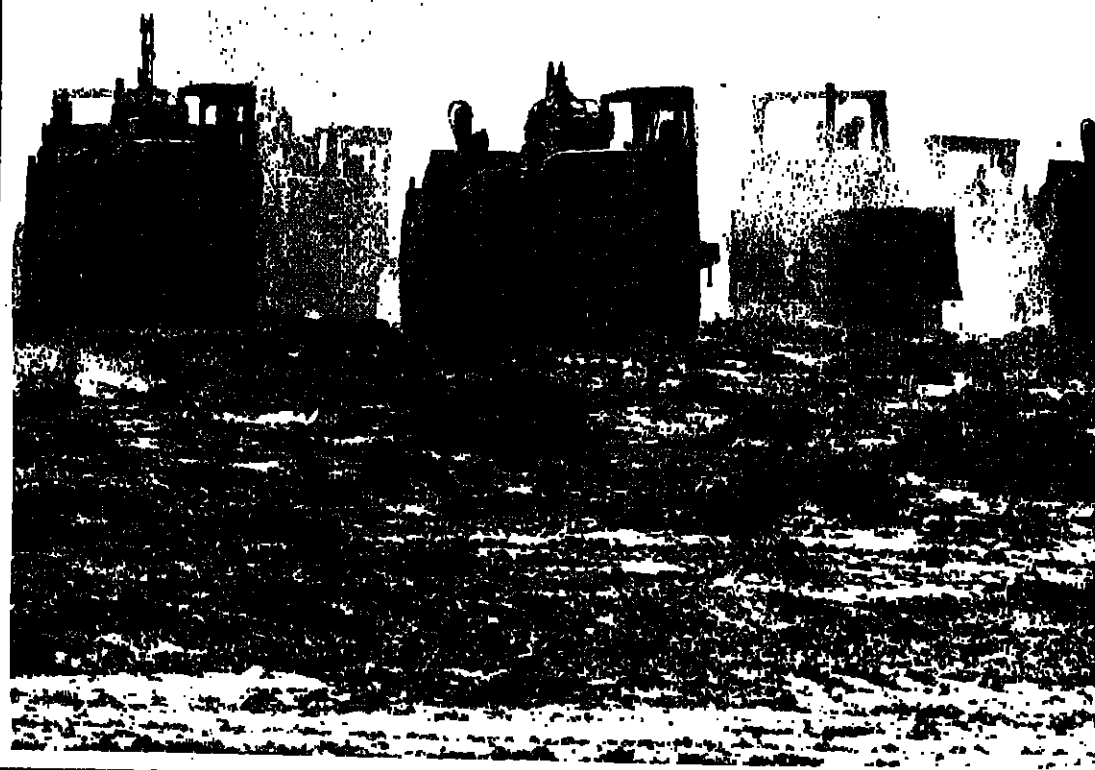
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PAGE SIX

Redrawing the line

HIRSH GOODMAN is shown the Israeli redeployment line in Lebanon.



HALF A DOZEN huge earth-movers were patiently but persistently shaving the scalp of a hill near Sidon.

The hill was originally intended to be a new suburb. Blessed by a cool Mediterranean breeze and a view of both the sea and the mouth of the Awali River, encircled in the lush green of banana and citrus plantations, the hill was considered a prime piece of real estate. Roads and sewage pipes had already been laid. The idea was that entrepreneurs would build houses for speculative sale.

Within a week, the hill will be an Israeli fortification: the most westerly position on Israel's new line of deployment in Lebanon.

The investment in transforming this into an Israeli fort is obviously huge. Wooden huts were lined neatly at one end of the hill, waiting to be placed between the thick protective walls being moulded out of the white clay by the earth-movers. The water system, communication trenches, protected sentry posts, a fence, kitchens and underground bunkers were all in the process of construction. And all for soldiers who may be there either for a week or for a decade.

The new line in Lebanon was a result of political pressure, not military logic. The government had to do something in the face of internal criticism, growing louder with each new casualty, each new incident, in Lebanon. In the first seven months of this year alone, the IDF in Lebanon has been the target of 263 attacks, sustaining nearly 200 dead and wounded. Nine organized protest groups against the war in Lebanon responded to each incident automatically and effectively. The intensifying of the pact between Israel, the U.S. and Lebanon in May did little to stem the flood of criticism.

The purpose of the new deployment, in addition to satisfying internal pressure in Israel, is to remove the IDF from the Shouf Mountains, where Christians and Druse are

locked in seemingly irreconcilable conflict, and from the environs of Beirut, where casualties have been heavy.

AFTER MUCH discussion within the defence establishment, the government decided about a month ago to effect a redeployment of Israeli forces to the Awali River in the west, and not to move at all in the east, where Israeli gunners are positioned 23 kms. from Damascus. The new line, which would follow the course of the Awali, Bisi and Barukh Rivers for roughly 100 kms., would intersect the old line at the northern tip of Jebel Barukh, a range running from south to north through the centre of Lebanon.

The new line was to be made up of a series of static forts, some larger than others, and observation posts, all dug in along the steep cliffs and rocky mountains that line the Awali, the Bisi and the Barukh.

The static positions will be knitted into an overall defence system that will include constant mobile patrols along the river bed by specialized infantry; 24-hour roadblocks where all traffic in both directions will be checked; a sophisticated communications and electronics system both to coordinate defences and prevent infiltration. Contrary to reports abroad, no fence, electrified or other, will be built, but Lebanon south of the Awali will be sealed from the north as effectively as possible. The original goal of Operation Peace for Galilee will have been achieved: a safe line 45 kms. north of the Israeli border, to prevent terrorist artillery and Katyusha attacks on the Gullilee.

THE GOVERNMENT announced no date for the redeployment, but the army has not been waiting for it idly. While no troops have been removed from the current line of deployment, virtually everything portable has. Hundreds of loaded trucks have moved south down the Beirut-Sidon highway over the past two weeks, carrying logistic and

evading questions as to whether Israel was not in fact responsible, since it created the problem in June last year.

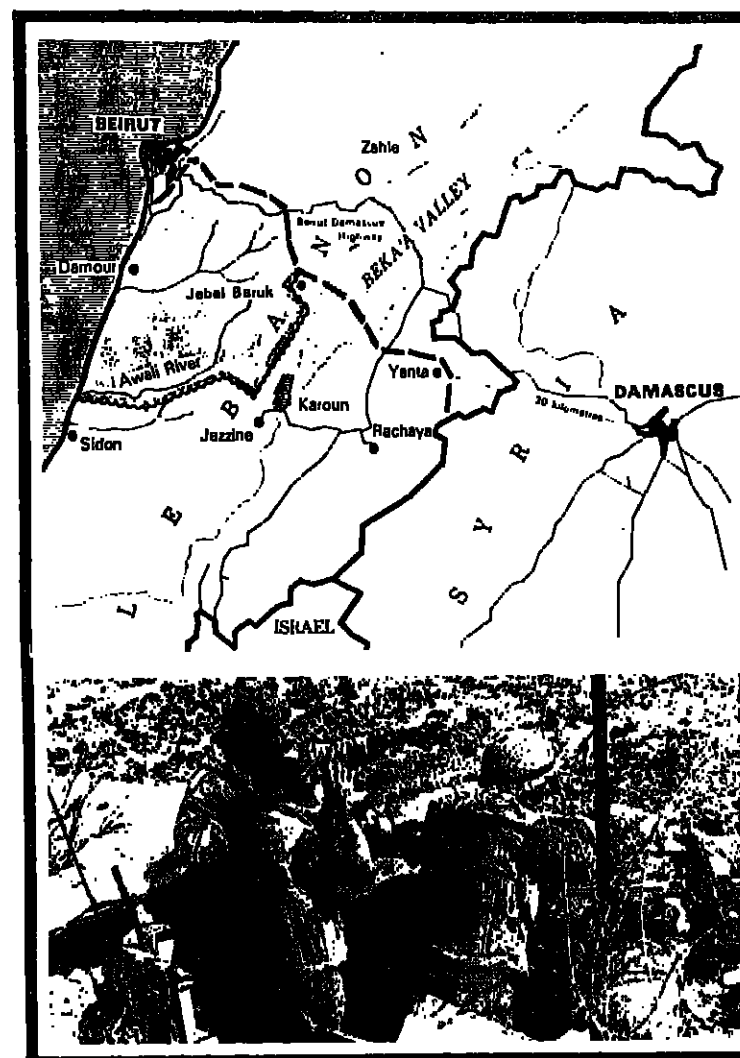
The redeployment will come before the winter, no matter what happens in the Shouf. It could happen earlier. The line itself will be ready within six weeks.

AS WE helicoptered from hilltop to hilltop, from one new position to the next, the same question began to nag at the minds of all those on the tour: Is it all worthwhile? Billions are being poured into yet another new line in Lebanon, a line that could last for a decade, but might be abandoned in a week.

Will this line, a comfortable one from Israel's point of view, giving the defender topographical advantage, become too comfortable to be given up for anything but maximum diplomatic gain? Is this not another Bar-Lev line in the making? That started off as a line of temporary encampments strung out along the Suez Canal, and soon became the cornerstone of a political philosophy that advocated the return of some territory in return for full peace.

With the redeployment along the Awali, the IDF is making its life in Lebanon a great deal easier. It has removed 400,000 hostile civilians from its control; it has drastically cut its lines of supply, and consequently the danger of attack on Israeli convoys. The redeployment will also enable the IDF to cut its forces in Lebanon by between 15 to 20 per cent.

The Awali, Bisi and Barukh Rivers form a natural division



between north and south Lebanon, with most of the villages in the south, though mainly Shi'ite, less hostile than those being vacated.

to be real. In the middle of the valley, along an invisible line marked only by a bump in a hill here, a field there, Israeli and Syrian forces stand nose to nose, waiting. To the west the Mediterranean coast and the Shouf Mountains, Beirut can be seen shimmering in the sinking sun, as can Junia, and some days even Byblos. Almost due west is Sidon, less than 50 kms. away as the crow flies. Between Jebel Barukh and Sidon, on one hilltop after the next, Israel's new line is being built.

Jebel Barukh was taken by the IDF from the Syrians in the opening stages of the war. From here it observes all that happens in Lebanon and Syria. Our conducting officer did not have to exert himself to explain the strategic importance of the mountain: the mountain spoke for itself.

But again that nagging question: if Jebel Barukh is so crucial, will it be given up easily? Is this not yet another stake tying Israel to Lebanon for years to come?

NONE OF the IDF officers, even the most senior, was prepared to venture a guess as to how long the IDF will remain along the new line. They have planned on the assumption that the troops deployed there will have to be protected against both the winter's cold and terrorist rockets. Perhaps even against the Syrian army. To protect the troops, shelters and bunkers were needed; to keep them supplied, roads had to be built; to prevent mines being laid, roads had to be tarred; in case there are casualties, landing pads had to be levelled. The officers were

prepared to apply themselves only to the pragmatic tactical implications of the redeployment, not to comment on the strategy that was dictating their moves.

Strategy, they said, was the province of the government. So it has been during this entire war; and so it will continue. The army will do what it is told to do. It will make suggestions, sometimes even argue. But in the final analysis, not only will it do what it is told, but will do it well.

WITH redeployment, Israel will be giving up its hold over the Beirut-Damascus highway, taken with heavy casualties in June last year. It will also be relinquishing its hold over Beirut, well before the weak government of Israel's ostensible ally, Amin Jemayel, has made any practical progress towards unifying Lebanon under the Christian flag.

The Beirut-Damascus highway is being given up while 57,000 Syrians continue to sit entrenched in Lebanon; and Beirut is being given up before Amin is established on the throne.

In the areas to be vacated, the IDF will be leaving behind a well-armed and justifiably paranoid Druse community, primed to resist an injection of Lebanese troops into their territory as long as Sabra and Shatilla remain fresh in their memory. And the Druse are noted for a long memory.

The IDF will be removing itself, and Israel, from the centre of Lebanon's volatile and violent national debate, but it will remain on the periphery. And no one knows for how long.

SPECIAL AUGUST OFFER SIX EQUAL PAYMENTS...

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Danish are pleased to offer you Sealy Posturpedic bed sets or mattresses in a variety of sizes. Delivery within 10 to 30 days, depending on the size.

Sealy offers you a support system that has been approved by orthopedic surgeons in 46 countries. There are features like the unique torsion bar foundation and steel slats for greatest durability.

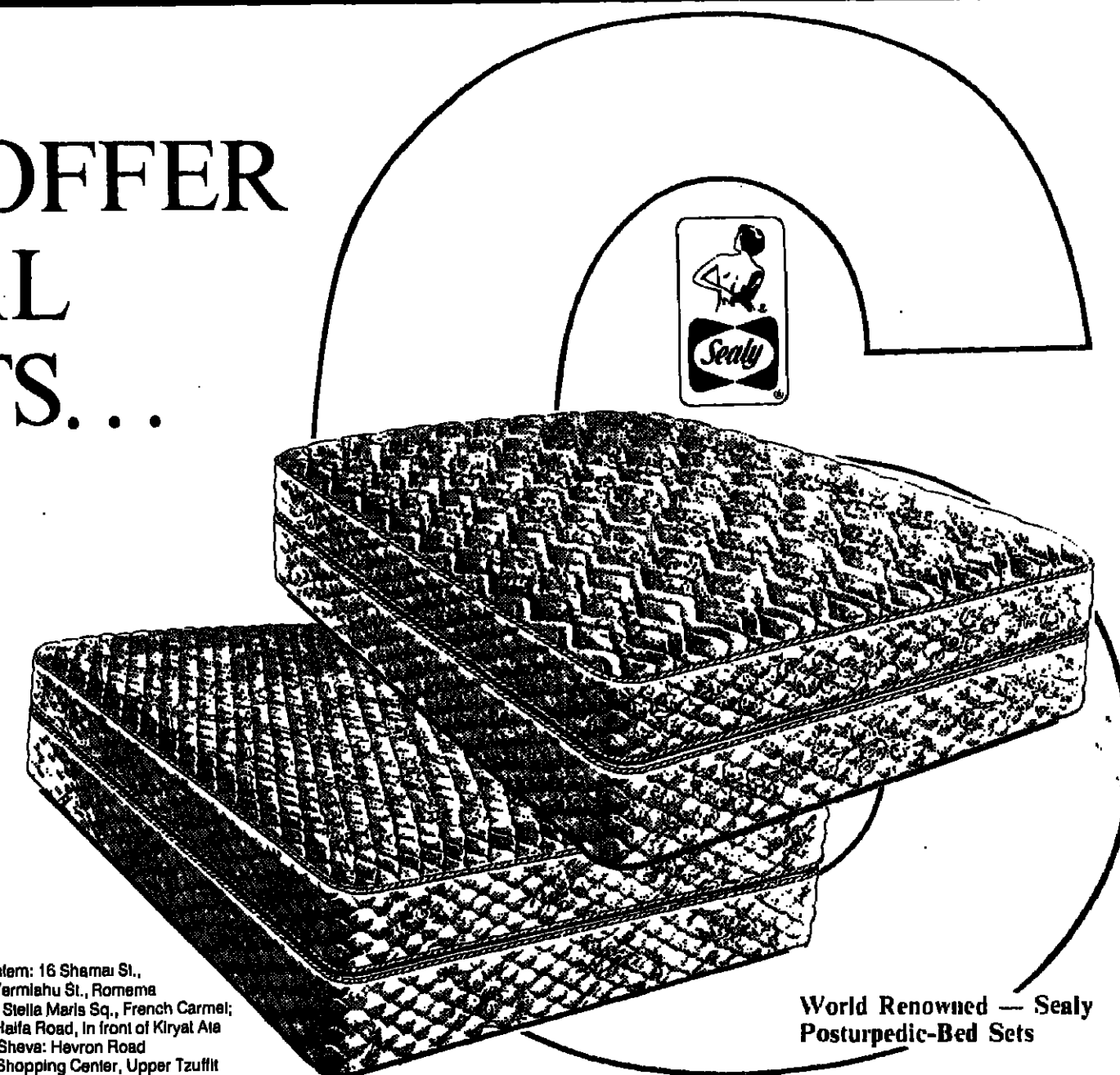
Come in and check the Sealy. The differences are easy to recognize. It's an investment in sound sleep - in good health.

With our August promotion it's a great time to buy the best Sealy Posturpedic - and save.

אחד דניש

Ramat Gan: 104 Derech Jabotinsky
Tel Aviv: Kikar Hamedina, Corner Weitzman
Kiryat Ariz: Derech Patach Tikva, Geha Intersection
Kfar Shmaryahu: Shopping Center

Jerusalem: 16 Shama St.,
19 Yermishu St., Romema
Haifa: Stella Maris Sq., French Carmel
Ako: Haifa Road, in front of Kiryat Aiz
Beer-Sheva: Hevron Road
Eilat: Shopping Center, Upper Tzuffit



World Renowned - Sealy
Posturpedic-Bed Sets

FRIDAY, AUGUST 12, 1983

THE JERUSALEM POST MAGAZINE

PAGE SEVEN

مكنا من الأصل

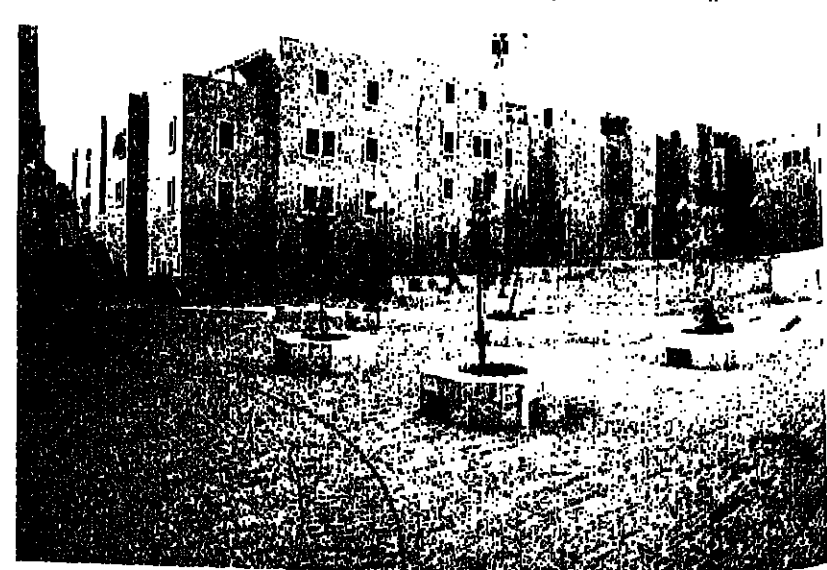
A black and white photograph of a large, dark, textured wall or structure, possibly a ruin or a large sculpture. A large, dark, arched structure is visible in the background. In the foreground, there are several small, dark, circular objects, possibly lights or decorative elements, and a large, dark, curved structure on the left side.

Abraham Rabinovich

To the crowds that began pouring through the Cardo this month with its opening as a shopping mall, the

The inconspicuous entrance to the Cardo from the Arab *shuk* is now one of the most dramatic gateways in Jerusalem. Just inside is a staircase leading down into the bowels of the earth for a close-up view of the floodlit remains of the northern walls of Jerusalem during the Hasmonean period in the 2nd

A SHORT WALK from the Cardo is the seven-metre-thick Broad Wall, apparently part of Hezekiah's northern city wall. The term "broad



POST PULLOUT GUIDE

ENTERTAINMENT

Tel Aviv area
THE BEST OF SHALOM ALEICHEM -
 (Hilton, Thursday at 8:30 p.m.)

p.m.)

MUSIC

FOR CHILDREN

FROM ENEMY TO FRIEND -- Based on Shui Agnon story, performed by pupils of Hucarmel School. (Gavia, Wednesday at 4.30 p.m.)

PLANCHETTE -- From Puppet Festival
Walking Renaissance theatre for the whole
family. (Liberty Bell Garden. Sunday, Tuesday
and Thursday at 5.30 p.m.)

RACHEL -- From Puppet Festival. For ages 3-8 A magical journey for Rachel with her new winter shoes. (Train Theatre, Sunday and Thursday at 10 a.m.; Monday at 10 a.m.)

THE ROCK FLOWER — From Puppet Festival. For age 5-11. The story of a boy in enchanted garden. (Frain Theatre, today n

SCENT OF COOKING — From Puppet Festival, for age 5 and above. The story of a rich glutton. (Liberty Bell Garden, Stage)

Thursday at 5 p.m.)

French epic poem, performed by one puppeteer. (Train Theatre, Liberty Bell Garden, Sunday at 9.30 p.m.)

FAUST - From the Puppet Festival Bo
on Marlowe and Goethe (Frain Thea
Monday and Thursday at 8.30 p.m.)

A STORY FROM CHELM - From Puppet Festival. For age 5-9, A joyful Shavuot story (Tram Theatre, Tuesday at 10 a.m. and 4 p.m.)

STORIES OF SUN AND MOON - Fro Puppets Festival. For the whole family. Entertaining story of children who let their imaginations run wild. (Train Theatre, Monday through Thursday at 6.30 p.m.)

WANDERINGS — From the International Puppet Festival. For the whole family. A performance of different puppet traditions from around the world. (Train Theatre, Liberty Gardens, today and Wednesday at 10 a.m.)

THE WAY BEHIND THE SHADOW
From Puppet Festival. For age 4-7. The story of a kind monster. (Train Theatre, Sunday 10 a.m.; Monday at 4 p.m.)

THE YOUTH CHAMBER ENSEMBLE
Selection of light and classical music. (Istr.
Museum, Tuesday at 5 p.m.)

Tel Aviv area
A CLOUD MADE OF ICE-CREAM — (B
Leison, Wednesday at 4 p.m.)

THE PRINCESS AND THE SHEPHERD
Ank's puppet theatre. (Hein Hahayul, Tuesday
at 4 p.m.)

1,000 FACES -- Pantomime with Julie Chagrin and Rolanda Kahn. (Best Leisure tomorrow at 11.30 a.m.)

Other towns
FROM LAUGHTO LAUGH -- (Holon, M.
Tel. Hall, tomorrow at 5 p.m.; Kibbutz Yag.
Nad. Light cinema, Thursday at 4 p.m.)

an. modern interpretation of this Shakespeare
30 work. (Crown Theatre, Tuesday at 9.30 p.m.)

ICARUS -- From Puppet Festival. Based on the story by Gabriel Garcia Marquez, about a mythological dream. (Truitt Theatre, tomorrow at 9 p.m.)

THE KOKANAR — From Puppet Festival. Data, lines, surface and volumes accompanied by live actors. (Khan, Thursday at 8.30 p.m.)
(Continued on page C)

FRIDAY, AUGUST 12, 1983

THE JERUSALEM POST MAGAZINE

JERUSALEM Cinemas

CINEMA 1 ON/O

in Jerusalem Cinemas

Runes 18, 19, 24, Tel. 415067
Fri., Aug. 12
Double feature/ ticket:
Goldfinger 2.30
McVicar 4.30

Sat., Aug. 13:
The Great Rock 'n' Roll Swindle 8
Woodstock 9.15

Sun., Aug. 14:
Flash Gordon 5.30
Double feature/ ticket:
Goldfinger 2.30
McVicar 9.30

Mon., Aug. 15:
Flash Gordon 5.30
Double feature/ ticket:
The Great Rock 'n' Roll Swindle 7.30
Woodstock 9.15

Tue., Aug. 16:
The Ten Commandments 5.30
The Great Rock 'n' Roll Swindle 9.15

Wed., Aug. 17:
Battle of the Hand of the Ages 7
Tempest 9

Thurs., Aug. 18:
Battle of the Planet of the Apes 7
Tempest 9

EDEN 7th week
KUNI LEMEL
IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON 7th week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 3.45, 6.30, 9

HABIRAH 3rd week
BOY TAKES GIRL
Sat. 7.30, 9.30
Weekdays 4, 6, 8

ISRAEL MUSEUM
Today 11 a.m.: PIED PIPER
Sun., Mon., Wed., Thur. 11, 1.30, 3.30, 5.30, 7.30, 9.30
Tue., Thur. 11 a.m.

THE SOUND
OF MUSIC
Tue. 6, 8.30; SHE DANCES
ALONE

KFIR
TRON
The world behind the video games
Saturday 7.30, 9.30
Weekdays 4, 7, 9

MITCHELL 2nd week
TABLE FOR FIVE

Sat. 7.30, 9.30
Weekdays 6.45, 9

ORGIL 2nd week
PINOCCHIO
Sat. 7.30, 9.30
Weekdays 4, 6, 8

ORNA 3rd week
BEN LEVIN
SMADAR KALIZINSKI
FUN
An Israeli "festival" of
music and laughter
Sat. 7.30, 9.30
Weekdays 4, 7, 9

RON LAST PLANE OUT

Sat. 7.30, 9.30
Weekdays 4, 7, 9

ORION Tel. 222914
FANTOMAS II
LOUIS DE FUNES
Sat. 7.15, 9.15
Weekdays 4, 7, 9
ANNIE
Weekdays 10.30 a.m.

SEMIADAR 11th week
FRANCES
JENNIFER LANGE
Sat. and weekdays 7, 9.30

SMALL AUDITORIUM
BINYENI HA'UMA
SOPHIE'S CHOICE
11th week
Sat. 8.30
Weekdays 9 p.m. only
MERYL STREEP
Best actress
Academy Award
1982
Golden Globe Award
1982
Weekdays 4, 6.30
RETURN OF THE JEDI

TEL AVIV Cinemas

ALLENBY 2nd week
KRULL
A world light years beyond your
imagination
KIM MARSHALL
LYSETTE ANTHONY
Directed by Peter Yates
Tonight 10; Sat. 7.10, 9.30
Weekdays 4.30, 7.10, 9.30

BEN YEHUDA 5th week
BAD BOYS
Tonight 10, 12; Sat. 7.15, 9.30
Weekdays 7.15, 9.30
From age 16 and over
Weekdays 5 only
OLIVER TWIST

BETH HATEFUTSOH
JEWISH CINEMATHEQUE
Sun., Mon., Thur., 5, 8.30; Tue.,
Wed. 5

TELL ME
A RIDDLE
Tue. 8.30

PORTNOY'S
COMPLAINT

CHEN CINEMA CENTRE
Advance ticket sales only at box
office from 10 a.m.

CHEN 1 2nd week
BLUE THUNDER
ROY SCHIEDER
WARREN OATES
CANDY CLARK
Tonight 9.30, 12.15; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Today and weekdays 11, 2
THE FOX AND THE HOUND

CHEN 2 2nd week

AN OFFICER AND
A GENTLEMAN
Tonight 9.45, 12.15; Sat. 7, 9.40
Weekdays 11, 1.50, 4.30, 7, 9.40

SOPHIE'S CHOICE
MERYL STREEP
Best Actress
Academy Award
1982
Golden Globe Award
1982
Tonight 10
Sat. 5.30, 9.30
Weekdays 4.30, 6.30, 9.30

JUNGLE BOOK
Today and weekdays 11 a.m., 2

CHEN 4 2nd week
CANNERY ROW
DEBRA WINGER
NICK NOLTE
Tonight 9.50, 12.15
Sat. and weekdays 7.05, 9.35
Weekdays 11, 2, 4.40
HERDIE GOES BANANAS

CHEN 5 5th week
THE MAN FROM
SNOWY RIVER
Tonight 10, 12; Sat. 7.15, 9.35
Weekdays 11, 2, 4.30, 7.15, 9.35

CINEMA ONE
FOR YOUR
HEIGHT ONLY
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
SILENT MOVIE
MEL BROOKS
Sat. and weekdays 7.15, 9.30

DRIVE-IN
Tonight at 10
Sat. and weekdays at 9.30
HOWLING
Sat. and weekdays at 7.15

TARZAN'S
ADVENTURES
IN NEW YORK
Tonight and every night
at 12.15
SEX FILM

ESTHER Tel. 225610
LAST PLANE OUT
4.30, 7.15, 9.30

GAT 2nd week
TRON
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

NEW CINEMA
GORDON GUTTIA
4th week
7.30, 9.30
ISABELLE HUPPERT
GERARD DEPARDEU
"Finest French film in recent years"

LOULOU
English subtitles

HOD
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Israel Premiere

HERCULES

LEV I 4th week

TIME BANDITS
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LEV II 10th week
FINALS
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR 7th week
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7, 9.30
An Israeli film

FUN
Sat. 11 a.m.
RAIDERS OF THE LOST ARK
Weekdays 11 a.m.
HEIDI

MAXIM 2nd week
Tonight 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

THE DUMBHEAD
LOUIS DE FUNES

MOGRABI 10th week
TOOTSIE
Weekdays 11 a.m.; ANNIE
Tonight 10
Weekdays 4.30, 7, 9.30
Sat. 7, 9.30

ONLY 2nd week
TREASURE OF
THE FOUR
CROWNS
Today 11 a.m.;
Sat. 7.15, 9.30

CHEN 3 1st week
PAULINE A
LA PLAGE
English subtitles
Tonight 10; weekdays 4.10, 7.15, 9.30

WOHL AMPHITHEATRE
HAYARKON PARK
Israel Premiere

SPLIT IMAGE

3rd week
1941
Dir. Steven Spielberg
Sat. and weekdays 7, 9.30

BOY TAKES
GIRL
Today 10 a.m., 12 noon
Weekdays 10, 12, 2, 4

7th week
KUNI LEMEL
IN CAIRO
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, only

STUDIO 2nd week
TABLE FOR FIVE

AMAMI
PINK FLOYD
THE WALL
7, 9

AMPHITHEATRE
2nd week
KRULL
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ARMON 7th week
James Bond 007
OCTOPUSSY
Saturday 6.45, 9.15
Weekdays 4, 6.45, 9.15

SHAHAF 6th week

RETURN OF
THE JEDI
(Star Wars)
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30

TCELET 5th week
FRANCES
Sat. and weekdays 6.30, 9.30

TEL AVIV MUSEUM
YOL
Winners of "Golden Palm" Cannes,
1982
Film by Vilmae Cluney
Sat. 8.30, 7.15
Weekdays 4.30, 7.15, 9.30

TEL AVIV 7th week
James Bond 007
OCTOPUSSY
Tonight 10; Sat. 7, 9.30
Weekdays 4, 6.45, 9.30

TZAVTA 14th week
Tonight, Sat. and weekdays 10
THE FILM "EIGHTY THREE"

ZAFON 5th week
PAULINE A
LA PLAGE
English subtitles
Tonight 10; weekdays 4.10, 7.15, 9.30

WOHL AMPHITHEATRE
HAYARKON PARK
Israel Premiere

SPLIT IMAGE

3rd week
1941
Dir. Steven Spielberg
Sat. and weekdays 7, 9.30

BOY TAKES
GIRL
Today 10 a.m., 12 noon
Weekdays 10, 12, 2, 4

7th week
KUNI LEMEL
IN CAIRO
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, only

STUDIO 2nd week
TABLE FOR FIVE

AMAMI
PINK FLOYD
THE WALL
7, 9

AMPHITHEATRE
2nd week
KRULL
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ARMON 7th week
James Bond 007
OCTOPUSSY
Saturday 6.45, 9.15
Weekdays 4, 6.45, 9.15

ATZMON 5th week

RETURN OF
THE JEDI
(Star Wars)
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 6.45, 9

CHEN 7th week
KUNI LEMEL
IN CAIRO
MIKE BURSIN
Sat. 7 only; weekdays 4, 7

AN OFFICER
AND A
GENTLEMAN
Weekdays 9

GALOR 10.2h
TEXAS DETOUR
PATRICK WAYNE

I AM THE JURY

MORIAN 2nd week
SUMMER LOVERS
6.45, 9

ORAH 2nd week
TABLE FOR FIVE
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ORION 6th week
THE DARING
THREE
6th week performances
Adults only

ONLY 2nd week
TRON
Today 10; Sat. 7, 9.30
Weekdays 1, 4, 8

PIER 1st week
THE DORMITORY
4, 6.15, 9

RON 7th week
SABABA
3rd week
BOY TAKES
GIRL
4, 7

SHAVIT 4th week
TIME BANDITS
4.30, 6.45, 9

RAMAT GAN Cinemas

ARMON 2nd week
BLUE THUNDER
Tonight 10; Sat. 7, 9.30
Weekdays 4, 7, 9.30

LILY 3rd week

MAN, WOMAN
AND CHILD
Tonight 10
Sat. and weekdays 7.15, 9.30

BOY TAKES
GIRL
3rd week
Weekdays 4

OASIS
Tonight 10; Sat. 7.15, 9.30
Weekdays 7.15, 9.30

DINER
Weekdays 4; E.T.

ORDEA 3rd week
FUN
4.30, 7.15, 9.30

RAMAT GAN 6th week
RETURN OF
THE JEDI
("Star Wars")
Sat. 7, 9.30
Weekdays 4, 7, 9.30

HERZLIYA Cinemas

DAVID 2nd week
AN OFFICER
AND A
GENTLEMAN
7, 9.30

TIFERET 3rd week
FINALS
7.15, 9.15

HOLON 4th week
SOPHIE'S
CHOICE
Tonight 10; Sat. and weekdays 9
Sat. 7.15; weekdays 4.30, 7.15
JUNGLE BOOK

SAVOY 7th week
James Bond 007
OCTOPUSSY
Tonight 10; Sat. 7, 9.30
Weekdays 7, 9.30

BOY TAKES
GIRL
Sat. 5.30
Weekdays 11, 5

FRIDAY, AUGUST 12, 1983

THEATRE

(Continued from page A)

LATE DIVORCE — By A.B. Yehoshua. Yavuz-Nesher Zedek Theatre production. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

THE LITTLE MATCHES — From Puppet Festival, based on the Hans Christian Andersen story. (Train Theatre, tomorrow at midnight; Wednesday at 9 p.m. and 10 p.m.)

TEL AVIV AREA
ACTORS VERSUS AUDIENCE — Modern theatre incorporating audience reciprocity. (Hastimuh, 8 Mazaal Dagim, Old Jaffa, Monday at 9.30 p.m.)

BUNKER — (Habimah, Small Hall, tomorrow, Sunday and Monday)

BROTHERS DUO — Old and new Israeli songs. (Hastimuh, tonight at midnight)

CAUCASIAN CHALK CIRCLE — By Brecht. Cameri theatre production. (Cameri, Monday and Tuesday at 8.30 p.m.)

CRAZY SPOILING — By Emil Ajar. Translated and directed by Niki Nital. The romantic dreams of a man alone in Paris. (Hastimuh, tonight at 10 p.m.)

THURSDAY: Maasek Nature Reserve, Nahal Kison, Marjory Forest — Meet: 9.00 a.m. Return to Jerusalem about 3.00 p.m.

Sunday: En Gora, Nahal Kital and train ride to Jerusalem — Meet: 11.40 a.m. Return to Jerusalem Railway Station by about 5.30 p.m.

Monday: Fortresses and springs of the Judean Hills — Meet: 8.00 a.m. Return to Jerusalem about 2.00 p.m.

Tuesday: From Har Gilo to Jerusalem — Meet: 12.45 p.m. Return to Jerusalem about 6.00 p.m.

Wednesday: Ein Karem and Surroundings — Meet: 8.00 a.m. Return to Jerusalem about 1.00 p.m.

Thursday: Maasek Nature Reserve, Nahal Kison, Marjory Forest — Meet: 9.00 a.m. Return to Jerusalem about 3.00 p.m.

Friday: The Elzhan Bloc and Herodian Water Tunnel — Meet: 7.40 a.m. Return to Jerusalem about 2.30 p.m.

"Off-the-Beaten-Track" walks in Jerusalem — Guided in English

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Office of the Society for the Protection of Nature, 13 Helene Hameln St., courtyard of Mts. of Application, Please bring hat, walking shoes and flashlight. Fee.

Sunday — Meet: 8.00 a.m. Russian Compound, Ben Haim Valley, burial caves from Second Temple period. Huzelama, City of David excavations. Finish about 1.00 p.m.

Wednesday: Ein Karem and Surroundings — Meet: 8.00 a.m. Return to Jerusalem about 1.00 p.m.

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WALKING TOURS

(Continued from page A)

LATE DIVORCE — Musical drama by the Cameri Theatre (Cameri, Wednesday and Thursday at 10 p.m.)

MASTER HAROLD — Written by Athol Fugard (in English). This original Broadway production is autobiographical, and takes place in South Africa in 1950 — the tale of a white child and 2 black servants. (Habimah Theatre, Wednesday and Thursday at 8.30 p.m.)

Other Towns
GYPSY THEATRE — With Tzvi Fishon and Kobi Asaf. (Kibbutz Yizre'el, tonight)

THROUGH 5 WINDOWS — Theatre collage by the Creative Theatre (in English). (Sharon Hotel, Herzliya, Monday at 9 p.m.)

For last-minute changes in programmes or times of performances, please contact box office.

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Monday: Fortresses and springs of the Judean Hills — Meet: 8.00 a.m. Return to Jerusalem about 2.00 p.m.

Tuesday: From Har Gilo to Jerusalem — Meet: 12.45 p.m. Return to Jerusalem about 6.00 p.m.

Wednesday: Ein Karem and Surroundings — Meet: 8.00 a.m. Return to Jerusalem about 1.00 p.m.

Thursday: Maasek Nature Reserve, Nahal Kison, Marjory Forest — Meet: 9.00 a.m. Return to Jerusalem about 3.00 p.m.

Friday: The Elzhan Bloc and Herodian Water Tunnel — Meet: 7.40 a.m. Return to Jerusalem about 2.30 p.m.

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Sunday — Meet: 8.00 a.m. Russian Compound, Ben Haim Valley, burial caves from Second Temple period. Huzelama, City of David excavations. Finish about 1.00 p.m.

Wednesday: Ein Karem and Surroundings — Meet: 8.00 a.m. Return to Jerusalem about 1.00 p.m.

Thursday: Maasek Nature Reserve, Nahal Kison, Marjory Forest — Meet: 9.00 a.m. Return to Jerusalem about 3.00 p.m.

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Moliere in the park

THEATRE Uri Rapp

THIS REVIEW is meant to be polemical, directed against some of my theatre critic colleagues. They have, almost to a man (or woman) stated the Cameri's production *The Frolics of Scapin*, which is showing at the impressive Wohl Amphitheatre in Hayarkon Park, Tel Aviv. Some said it was bad Moliere; some said it wasn't Moliere at all; some said it wasn't theatre; and almost all said it was badly staged, acted, sung and danced.

The question is: what do you expect from an evening like this? Absolute fidelity to Moliere's text? A kind of Comedie Francaise performance? I hold that it is not a good performance, but that it is a reasonably enjoyable show, and should be taken as such.

We should not be misled by a hushed reverence for Moliere the classic. How many of us have ever seen a really good Moliere performance, anyway? True, even in Moliere's own time his friend Boileau, himself a theatre critic, said about Scapin:

"*Qu'il se vante de ne reconnaître pas l'auteur du Misanthrope.*" ("In that ridiculous sack in which Scapin wraps himself, I do not recognize the author of *Le Misanthrope*.")

There has been a great deal of philosophizing about this quotation. But the main thing is that Moliere had no intention, on this occasion, of writing another of his great comedies. He loved the mimes and tumbler of his time, the ruffians and cheats of the Italian *commedia dell'arte*. He also loved the general public, those not well educated and easily amused, and he gave them an enjoyable farce. Unlike most of his plays, *Scapin* was not given at court in his lifetime, but in the most popular hall in Paris; and that is how it should be. It has remained immensely popular, and there have been two memorable productions of it in Paris in this century, one by

Jacques Copeau, who directed it and acted Scapin, and one by Jean-Louis Barrault, under the direction of Louis Jouvet. Neither of these productions was at the staid Comedie Francaise, and according to the drama historians Copeau and Barrault both went all out with the gags.

We may not have actors like that, and certainly not directors; but Ezra Dagan as Scapin came as close to the part as an Israeli actor is able to, and that is saying quite a lot. You start laughing as soon as he appears, and he struts around the stage as if it were his personal property. His acting compensates for a lot of bad acting, admittedly; but he is joined quite competently by the two pantalons, the terrifying and still ridiculous fathers, Yitzhak Hiskia and Shlomo Wishinsky. The rest of the cast mainly stand around.

THE ATTRACTION of the Scapin character for the audience lies in the fact that he represents an upside-down world - the servant who succeeds in overcoming his master. The master-servant pair is one of the most important theatrical symbols, which later became dignified philosophically by no less a thinker than Hegel. Their dependence on each other, their sometimes implicit and often very articulate battle with each other, the combination of, on the one hand, power, privilege, money, domination, with, on the other, cleverness, rogueship, intrigue and machinations (the weapons of the weak) - is the very flesh and blood of comedy. Scapin is the descendant of ancient Terence's slaves, of Harlequin and Brighell, and the ancestor of Leporello and Figaro, of Charlie Chaplin and even of Beckett's Lucky in *Waiting for Godot*.

The attraction of Scapin for the actor and director is his eminent theatricality: he is the manipulator of the action, an *ingenium* in the original sense of the word, and thus also akin to all the villains who use others as figures in plots of their invention (like Iago). He gets the stock characters ready-made from life, and makes them dance to his tune.

THE HUGE STAGE of the amphitheatre was filled with the required Neapolitan scenery (Michael Bedini): ships in the background with enormous and colourful prows, a trattoria and some indefinite buildings in the foreground, all done with such honest and unpretentious kitschiness that for once I found myself able to accept kitsch. There were also lots of staircases, which gave Ezra Dagan the opportunity for a great deal of versatile jumping around and many others for standing about, or dancing a little - mercifully, briefly, because they can't really dance.

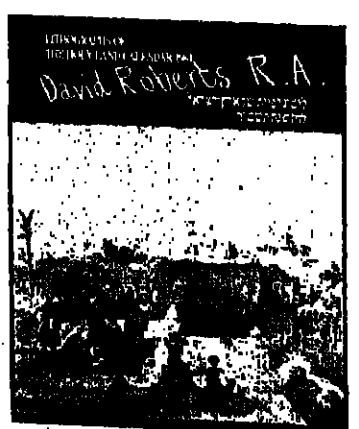
To bolster Moliere's text - why on earth not? - Hann Heller was asked to write a few lines, but they were not up to his usual standard. The music sounded to me just like all those pop songs as props when our TV news comes short.

The whole affair is a nice idea for popular entertainment, especially in this beautiful park (which is too hard to get to be enchanted, but that's not the point). It may be compared to a wholesome walk under the trees, and perhaps come after a fairly picnic on the grass, with the scent of brooding Jewish walking around in the amphitheatre. Forgets should find it quite exotic.

The show is directed by Shmuel Ben-Ami, who has most experience in popular entertainment, and has done his utmost not to spoil the family outing. So, dear critics, just this once - don't take yourselves too seriously.

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OUR BEST known international choreographer, Domy Reiter-Soffer, is here to create a new work for the Bat-Dor Company. He has set it to Honegger's Symphony No. 2, and it will be premiered in Jerusalem on August 18. Also here is Estelle Sommers, with her husband Ben. She heads the U.S. Committee for the Dance Library of Israel and is organizing the gala night of the Bat-Dor season in New York in September. The library is part of the Central Library for Music and Dance in Tel Aviv.

The Bat-Dor Dance Company will present *Pantomime Circus*, a programme of 12 scenes by American choreographer Lotte Goslar. The performance will be composed by Shai Gottesman and will take place in Tel Aviv's Wohl Amphitheatre on August 14, at 6:30 p.m.

The Israel Ballet has announced several new works for the coming season. The list includes *Kingdom of the Shadows*, a scene from *La Bayadere*, choreography after Petipa (music: Minkus); *La Sonnambula*, a one-act ballet by Balanchine (music: Bellini); *The Moor's Pavane*; the version of the Othello story by José Limon (music: Purcell); *Carmen*, choreographed by Bertin Yampolsky (music: Bizet); an original work by Yampolsky to music from Massenet's opera *Le Cid*; a full production of *The Sleep-*

ing Beauty, choreographed by Yampolsky (music: Tchaikovsky); Grand Pas from *Paquita*, a Spanish-flavoured ensemble with choreography after Petipa (music: Minkus).

The company will also be host to a foreign company during the season. Early next year it will go to the U.S. for a 10-week tour and before that will appear in Europe.

TO END the Bat-Dor Studios' summer courses, a "workshop" was presented at its Theatre on July 28 with choreography by three of the five guest teachers and three members of the company.

Bruce Steivel, an American classical-dance teacher now working in Switzerland, chose a Handel organ concerto for his *Persuasion* - well geared to the abilities of the 10 girls and four boys in his cast. From the first tableau, when six girls sat in a group like a little pool of beauty and four others made a line like a frieze, the design was youthful and clever. The point work showed admirable training.

The free movement of *In Excelsis* (music: Bach) choreographed by Penny Frank (U.S.) allowed for a variety of tempi and moods, even though some emotions were as yet beyond the reach of young dancers.

A series of jazz demonstrations devised by Benjamin Feliksda (Holland) carried a message. They

Hip message

DANCE Dora Sowden

emphasized the importance in jazz technique not only of leg and hip movement but of arms and shoulders. The exercises were obviously calculated to develop both the ease and the control essential to jazz and looked like a good start.

Graciela Kozak's *Suites* (music from Grieg's *Lyric Suites*) had a distinctly expressionistic style, with strong dramatic attitudes that went well with the soft-shoe modernism.

Choreographically, Jonathan Avni's *Songs of a Joyous People* (music: Rumanian folk song) was also meaningful and promising. Its wide-stepping vitality made constant reference to the gipsy metres of the music - with some hassidic gestures, all well-planned.

Alon Avidan's *Toccata* (music: Ginastera) had its merits, but the

choreography was too mild for the robust measures of the music and thereby lost significance.

Praise must go to Lea Ladman for excellent costuming throughout.

THE 1983 EDITION of *Israel Dance* edited by Giora Manor, has the usual profusion of pictures and provides the addresses of Israeli companies - a useful source of reference.

The articles in English include one by Judith Brin-Ingrber, actually an excerpt from the biography she is writing on the late Fred Berk, noted promoter of Israeli dance in the U.S. There are direct quotations from Berk himself and the essay takes his story up to 1941, when he went to America from Europe.

Zvi Frieheuber, well-known writer on Jewish dance, contributes an article on *Dramatization of Hassidic Dance*. Curiously, he makes no mention of the collection of essays on Hassidic dance by various authors edited by Berk and published in 1975. This included an essay by Frieheuber himself - and a biographical note about him by Berk.

In *The Dybbuk Dances*, Manor deals with the originals of Ansky's famous play, the Vachtangov production for Hebrimah and some of the choreography. He also discusses works on the Dybbuk theme by choreographers Anna Sokolow, Pearl Lang, Jerome Robbins and Rina Yerushalmi.

The Hebrew articles contain an "In Memoriam" dedication to the late Timna Yeriell, a dancer of the Kibbutz Company, and contributions by Dr. Ronit Land on Meredith Monk, by Ruth Eshel on her year of study in the U.S. and by Gabi Eldor on movement theatre.

LESLIE BROWNE, who came to Israel some time ago to appear in *Giselle* Act II with the Israel Ballet, has just had to give up a prestigious role in a television production of the Brecht-Weill music-drama-ballet *The Seven Deadly Sins*. She had been chosen by Granada to dance the part of Anna, but is reported to have suffered a recurrence of an old injury. On medical advice, it was decided that it was too risky for her to undertake the role. She has therefore been replaced by Alessandra Ferri, one of the shining ballerinas of the Royal Ballet. The choreography is by Sir Kenneth Macmillan. The costumes are by Yolanda Sonnabend, whose father, the late Dr. H. Sonnabend, was the first mayor of Ashkelon.

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SUSPICION that few, if any, of El Al's passengers fly on that airline because of the food. Rather, I imagine, they patronize our national carrier because they believe that on El Al planes they have the best chance of avoiding funny little men waving guns and asking the pilot to go to places not marked on their tickets.

Still, if the publicity is anything to go by, the airline thinks a lot of its cuisine, and it might be of interest to see exactly what is being served in the air. As for the ambience, it is all too familiar: a tray perched on one's knees, elbows crunched to one's sides and heads peering around anxiously as the cart comes down the aisle.

The service on the new, post-strike El Al is, I am happy to say, a bit better than that which prevailed previously, although there is still a self-service atmosphere for between-meal drinks — attributable, no doubt, to the clientele as much as to any official policy.

AS FOR the meals themselves, the first breakfast out of Ben-Gurion Airport seemed quite promising. There was a choice between an omelette and an apple blintz, and I chose the latter. It was quite satisfactory, with no mushiness in either the apples or the dough.

Served alongside were a small dish of pineapple pieces, rolls, including a sweet one, and a small con-

tainer of avocado spread, which I found a nice touch.

Margarine and a non-dairy creamer completed the meal, evidently for reasons of kosher, although I fail to see why it should be so difficult to separate a dairy breakfast from a meat dinner.

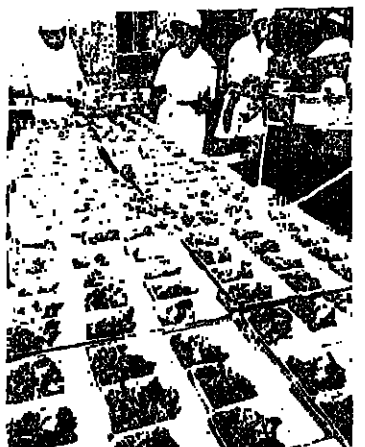
My companion, who ordered vegetarian food, was served a virtually identical breakfast, except that he received a vegetable egg-roll and a grilled tomato instead of the blintz. Being only six years old, he found this very unfair and, after a bite or two, I exchanged meals with him, being quite happy with the switch.

He was somewhat mollified by his main meal, which included artichoke hearts served in two ways, as an appetizer and a hot main dish which also contained mushrooms (timed), string beans, rice and peas. This, combined with an asparagus salad and a gooey dessert of half a peach over a custard-like mass, he found almost entirely to his liking.

I too was fairly pleased with my meal with rice, although I could have found something a little more interesting than the tinned peas which completed the dish. Nor was I overly impressed with the tuna and mayonnaise salad, which constituted the appetizer. Surely there are more festive fish than tuna, and, if it must be tuna, more original ways of presenting it.

Plane fare

MATTERS OF TASTE
Haim Shapiro



But I could not work up too much irritation, no doubt as a result of the complimentary bottle of Israeli wine which came with the dinner. I thought it was a nice touch.

Ironically, this same complimentary wine, which made me so happy

on the outward journey, absolutely infuriated me coming back. I can understand that on the long haul from the U.S. it is necessary to have the meals supplied by an American catering firm, but why, of all things, must an Israeli airline serve New York State wine?

As an Israeli I was embarrassed. It was only when I tasted the wine that I had the grim satisfaction of confirming that it was, indeed, inferior to our own product.

As usual, there were separate meals for those who requested *glatt* kosher food, except that in this case they were identical to those served to the other passengers.

THE NEW YORK eater showed some originality in his first course, which included a rolled fillet of confit, a choice between, say, mild and piquant.

But all this pales beside the beauty of the El Al breakfast out of New York: crusty water bagels, mounds of cream cheese and superb Nova Scotia smoked salmon.

Aside from a very minor mishap in which my plastic serrated knife failed to cut my bagel but very successfully went into my finger, I found the breakfast very good indeed. My only complaint is that we can't get the same thing when we leave Israel.

Perhaps it's a prize for those who return.

better than seeing and eating those poor little naked *lokshen*.

My companion, who had become soured on vegetarianism by his outgoing experience with the blintz, decided to try the chicken and was rewarded with a very nicely prepared and seasoned bit of bird, along with perfectly cooked rice and string beans.

This leads me to wonder if there isn't some way to provide seasoned food on airlines for those who prefer it, while keeping the bland, tasteless stuff for those who must have it.

On another airline, I was once offered a choice between potatoes and rice, the latter being a code word for food with a taste. Perhaps some airline could come right out and offer a choice between, say, mild and piquant.

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Boy scout smile

TELEREVIEW/Phillip Gillon

WHEN I WAS a boy scout, I was taught that one of the scout laws obliged us to smile and whistle under all difficulties. Presumably the objective was to teach self-discipline, so that we would grow up like that Spartan youth who did not complain merely because his arm was being gnawed by foxes. At school we were taught to smile sweetly at our opponents who defeated us in sporting encounters. We swatted Rudyard Kipling's poem which lays it down that if you meet with Triumph and Disaster, you must treat those two impostors just the same.

Since reaching man's estate I have sometimes wondered what the point of all this training was: on the face of it, smiling during catastrophes is plain dumb, and seems to indicate a lack of normal comprehension of what is happening.

Former minister Aharon Abuhatzira must have had a similar upbringing: I have never seen him on a television screen without that curious smile on his face, whatever buffets Fate may be aiming at his unfortunate head at the time. He was sporting the smile when he emerged from the Supreme Court building on Sunday after being sentenced to three months' imprisonment. I must say that I respect him for his gallantry in defeat.

Of course, it may be only a sort of nervous tic, which does not reflect his thoughts or feelings. But it certainly gives an impression that he is taking the profound philosophical view that, in the vast compass of the aeons of history, three months will pass as swiftly as the flight of an eagle through the air. Alternatively, he may be thinking, as the Austrian army did during World War I, that the situation is hopeless but not serious. Whatever the reasons for the smile, I admire his fortitude.

HE SOARED even higher in my regard when I heard Vicky Sharon of Tami defending him with profound passion on Ram Eron's *This Is the Time* programme. Anybody who has so charming, so attractive and so zealous a champion must possess merits of a high order. Her sincerity was very convincing, despite the fact that she seemed to be talking absolute nonsense.

With what appeared to be diabolical cunning, Eron set a number of traps for her, and she fell into every one of them, yet emerged somehow unscathed. Thus, she defended to the hilt the integrity of the court, at the same time condemning it for its nefarious conviction of an innocent man. She upheld the rule of law, while promising that Tami would overturn the verdict, by fair means or foul.

She gave a complicated analysis of how the judges had gone wrong, without accusing them of dishonesty. They operated, she explained, on the basis of the facts and arguments presented to them, and pronounced their view of the truth within this limited framework. What were the facts and arguments that never reached the court she did not indicate. But she insisted over and over again that Abuhatzira was not a criminal; he was an innocent man.

When Herman Malan, the great South African writer, was a young man, he shot and killed his stepbrother, and was sentenced to death. The sentence was commuted to life imprisonment in the central gaol in Pretoria, where he spent several years. He discovered that he was the only prisoner in the entire institution who had had a fair trial and who had been correctly condemned by the court. Every other convict, without exception, whatever the nature of his offence, was the victim of a police frame-up, or of a corrupt judge, or of a successful conspiracy hatched up by his enemies, using perjured witnesses, or of a treacherous defence lawyer.

Apart from Malan, I doubt whether there has ever been an unsuccessful defendant or litigant who left a courtroom protesting his guilt and not his innocence. So Abuhatzira's claim that he was wronged is by no means unique.

The next bait that Eron offered Vicky Sharon was the Dreyfus Affair. Exactly, she cried eagerly, this was another such affair. Abuhatzira was indeed another Dreyfus. But she cited no facts whatsoever to back up her assertion. Indeed, I have a suspicion that she knew very little about the Dreyfus case; she was aware only that he was trapped by a villainous anti-Semitic cabal. For "anti-Semitic" she substituted "anti-Sephardi," and thus made the connection.

In reality, of course, Dreyfus was the victim of a very elaborate plot conceived by the French War Office and the army, using forged documents and perjured evidence. He was not given an open trial; he was judged by a military court sitting *in camera*, which accepted all kinds of evidence from the prosecution that was not even seen by the defence. Not even the most paranoid supporter of Abuhatzira can say that he was not tried in open court, with every opportunity given to the defence to cross-examine the state witnesses.

PROFESSOR Shlomo Ben-Ami, the historian, who appeared together with Ms. Sharon, intervened to point out another great difference between Dreyfus and Abuhatzira. The Israeli ex-minister, he said, is a man of considerable personal charm, whereas Dreyfus was arrogant, unpleasant and aggressive.

In his mild way, the professor, obviously impressed by Sharon's vehement sincerity, if not by her arguments, made another point in favour of Abuhatzira's supporters. When Eron said that the threats to nullify the verdict were bringing the courts into disrepute, Ben-Ami commented that Tami would merely be following several recent examples of disregard of democratic traditions. The Kahan Commission had been attacked, and ministers refused to accept responsibility for the "mishaps" and blunders committed under their jurisdiction.

Though the attempted parallel between Dreyfus and Abuhatzira was clearly ridiculous, it brought us to the heart of the matter. Eron questioned Sharon closely on why Abuhatzira is not regarded as an unlucky individual, but as a symbol of anti-Sephardi prejudice, just as Dreyfus became a symbol of anti-

Semitic bias. She could offer no rational explanation, but was clearly adamant in her belief that somebody had been out to get her boy and had succeeded. The nearest she came to pinning blame was to say that the villain was a certain political party, aided and abetted by the vicious media.

The true argument for Abuhatzira, I think, is that he was unlucky to be caught committing a breach of the 11th Commandment, "Thou shalt not be found out." Compared to the cynical way millions of dollars of public funds are being misused to keep the coalition intact and the vigilantes rich and happy, what he took for his purposes was only peanuts.

In *Blood Feud*, the serial about Robert Kennedy's fight with Jimmy Hoffa, Kennedy at one stage makes a passionate speech about the changed outlook in the U.S., where it has become fashionable to teach children that anything goes, including cheating in school, provided you do it successfully. We are going through a somewhat similar stage in the pursuit of wealth and power.

ALL LOVERS of the high drama that great sporting events provide must be doffing their caps in gratitude to Israel Television for the rare treat they have given us — hours and hours of live coverage of the Helsinki World Track and Field Championships. Many sportsmen consider that track and field events provide the ultimate test of athletic ability, transcending all team and other contests: on the one hand, they continue a tradition stretching back to the golden age of Greece, on the other, the athlete competes not only with his peers, but also with an electronic clock or tape measure. He aspires to be not only the best in his event in his own era, but of all ages.

The Helsinki Games are the first world championships ever organized outside the Olympics, and the two last Olympiads were both marred by political boycotts. So they are the first for many years in which all the world's best are competing against each other. We certainly had great drama, almost melodrama, throughout the first week. Nissim Kivili has provided us with a very smooth, expert and well-informed commentary.

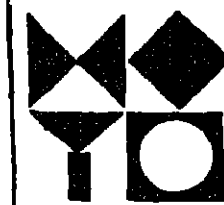
It may seem childish to complain, but in my parochial way, I would have liked to hear more about the Israelis, who competed without any success. At least they should have been interviewed.

For that matter, it is high time we saw some live coverage of Shlomo Clickstein in action abroad, even if he never reaches the finals.

THE DOCUDRAMA about England's notorious trio of spies, *Philby, Burgess and Maclean*, fell surprisingly flat. Perhaps it was a case of nature imitating art badly: le Carré has got us so used to the utter ineptitude of the British secret service, where everyone has a swanky accent, that the reality seemed a rather amateurish attempt. To do such a show without Alec Guinness. Against this, *Eschsch* this week was very well done.

Thanks to ITV and good old England for *Yes, Minister* and *Are You Being Served?*, both of which have already kept us Jordan-watchers in stitches. But I realize we generally see only furtive snapshots of Jordanian shows between doing our patriotic duty and watching Israeli news and documentaries, so it is a pleasure to see these comedies in their entirety. □

This Week in Israel - The Leading JERUSALEM MUSEUMS



this week at the israel museum jerusalem

EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
George Segal — an exhibition of the well known American sculptor, including 16 life size plaster sculptures made in the last twenty years
Dreams, Visions, Metaphors — the photographs of Manuel Alvarez Bravo. A retrospective of the works of the veteran Mexican photographer, spanning over 60 years of activity
From "Pong" to Home Computer
Mario Merz — Italian artist, builder of igloos and nomadic dwellings
Looking at Pictures — a didactic exhibition dealing with the components of two-dimensional art and the ways they affect the viewer. By courtesy of Marionette and Walter Griesmann, London, and Dubek Ltd.
Farinelli and Albertini Sing Vividly! — 18th century Venetian operatic caricatures
China and the Islamic World
Kadesh Barnea — at the Rockefeller Museum
The Wonderful World of Paper — Palay Center

SPECIAL EXHIBITS

Capernaum Hoard
A New House in the Norman P. Schenker Archaeology Garden
Old Lamp Section
The Permanent Exhibit in the Prehistory Hall
Yemenite Torah Finials ("Rimonim")

EVENTS

CONCERT
Saturday, August 13 at 20.30
AN EVENING OF COLE PORTER
with Sandra Johnson and Liz Megnes. On the program: "I love Paris", "Day and Night", "Kiss me Kate" and others. (In cooperation with the American Cultural Center, Jerusalem)
CHILDREN'S FILM
Sun., Aug. 14: Mon., Aug. 15; Wed., Aug. 17; Thurs., Aug. 18 at 11.00 and 16.30
Tues., Aug. 16; Fri., Aug. 19 at 11.00
"THE SOUND OF MUSIC" — with Julie Andrews, Christopher Plummer; music: Rodgers & Hammerstein
CHILDREN'S SHOWS
Sun., Aug. 14: Mon., Aug. 15; Thurs., Aug. 18; Fri., Aug. 19 at 11.15
Wed., Aug. 17 at 16.30
MAT MUR — A STORY IS BORN (ages 5-10)
An author looking for a new subject finds it in the story of her young neighbour.
Sun., Aug. 14: Mon., Aug. 15; Thurs., Aug. 18 at 16.30
GIGI AND THE MOON — WANDERING THEATRE (ages 5-10)
Show with children's active participation through movement, song and improvisation. By students of the Department of History of Theater, Hebrew University.
Tues., Aug. 16 at 11.15 and 16.30; Wed., Aug. 17 at 11.15
FROM LAUGH TO LAUGH
A comedy with audience participation shows how serious laughter is.
CHILDREN'S CONCERT
Tuesday, August 15 at 17.00
THE YOUTH CHAMBER ENSEMBLE — selection of classical and light music.
GALLERY TALK (in English)
Tuesday, August 16 at 19.15
CHINA AND THE ISLAMIC WORLD: Mutual Influences in Ceramic (Library Entrance Hall) Rivka Bitteman, Curator.
FILM
Tuesday, August 16 at 18.00 and 20.30
"SHE CAME ALONE" (USA 1930)
Dir. Robert Dornhelm; with Kyrä Nijinský, Bud Carr.
PERFORMING ARTS ON FILM
Saturday, August 20 at 20.30
BALLET: ROMEO AND JULIET (1959) by Sergei Prokofiev
choreography: Levoslvi; with the Bolshoi Ballet and Galina Ulanova.
GUIDED TOURS IN ENGLISH
Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Rockefeller Museum: every Friday at 11.00
Shrine of the Book: Monday, August 15 at 15.30
SPECIAL OPENING HOURS
Summer exhibitions — From "Pong" to Home Computer (closed on Saturdays) — George Segal — Photographs of Manuel Alvarez Bravo — will be open Sun., Mon., Wed. & Thurs. 10.00-22.00
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VISITING HOURS: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. 10.00 to 18.00; Sat. 10.00 to 14.00
BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00
ROCKEFELLER MUSEUM: Sun.-Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00
LIBRARY: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 16.00 to 20.00
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv—Rebeco, Etzion, La'an and Castel; Jerusalem—Kla'im.

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Directors: Perry Roded and Peter Nathan.

Cinematheque
Israel Film Archive - Jerusalem
AUGUST 12-19
Fri. at 2.30 pm: *A Clockwork Orange*
Sat. at 7.30 pm: *The Birds*
9.30 pm: *La Nuit Americaine*
Sun. at 7 pm: *The Kiss*
Dir. Bruno Barreto
Mon. at 7 pm: *Flash Gordon*
9.30 pm: *A Woman of Paris*
Dir. Charlie Chaplin
Tues. at 4 pm: *The Muppet Movie*
7 pm: *The Shout* with Alan Bates
9.30 pm: *Breaker Morant*
Wed. at 7 pm: *Singin' in the Rain*
9.30 pm: *Alphaville*
Thurs. at 5 pm: *Jacob the Blacksmith*, a Yiddish movie
7 pm: *The Blob* with Steve McQueen
9.30 pm: *En Tu Amo*
Dir. Arnaldo Jaboi
Midnight: *Taxi Driver*
Fri. at 2.30 pm: *Gone with the Wind*
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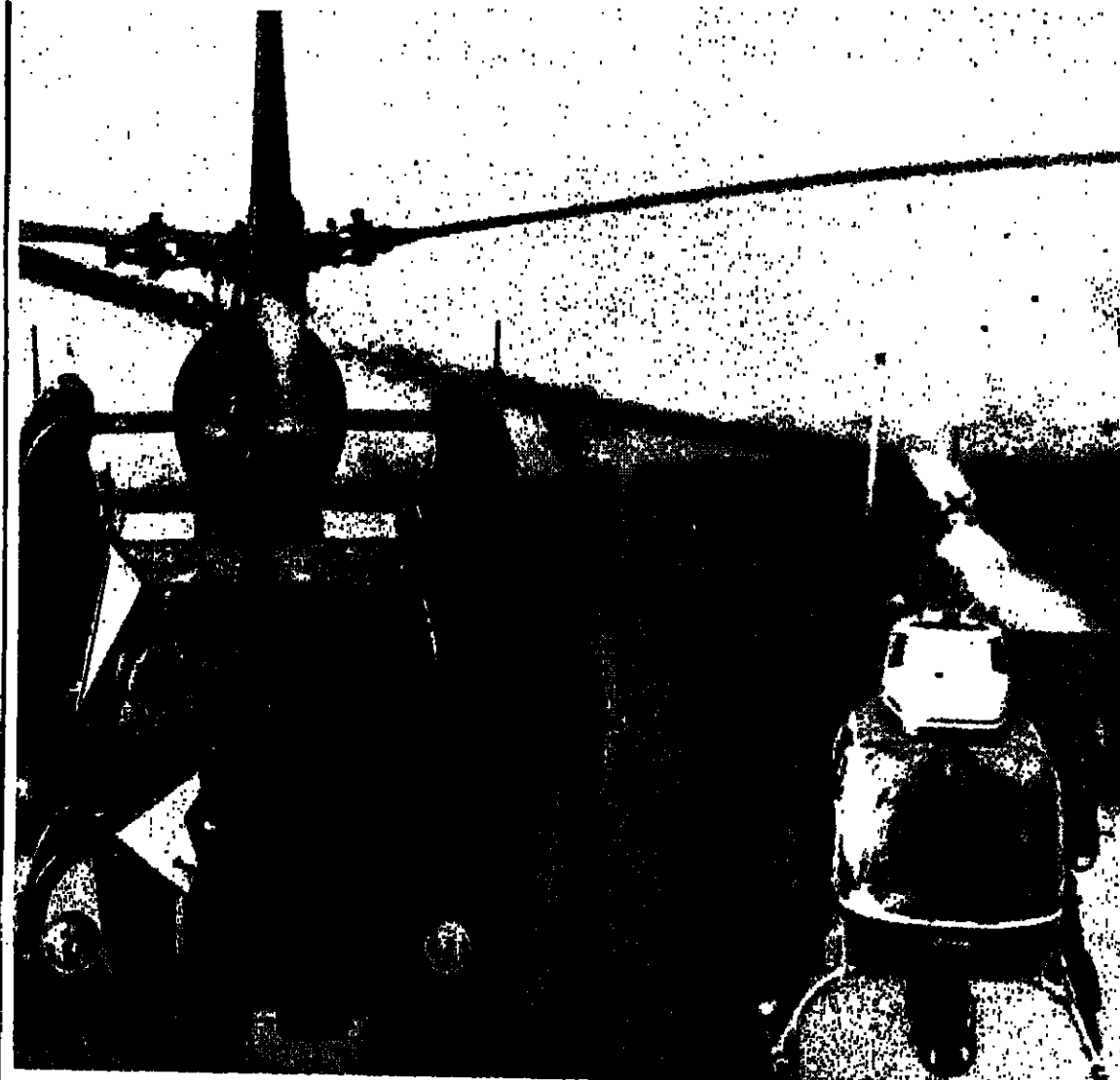
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Chopper power

SLICK, PROFESSIONAL and terribly clever, *Blue Thunder* is the sort of product any sophisticated industry dreams about. It's amusing and entertaining; it makes the audience feel good; it carries a message, and yet its intellectual weight is feather-light.

The story is flimsy, the characters negligible, the dramatic devices hackneyed — but you sit riveted to the screen, breathlessly following the age-old struggle between good and evil, knowing perfectly well that the good will end up winning (for it is that kind of picture) yet forgetting it every time the director pulls another rabbit out of his hat.

The hero is a police officer still under the trauma of the war in Vietnam and the horrors he has witnessed there. The villain is also a Vietnam veteran, and responsible for many of the horrors. The object of the conflict between these two is a new device, a helicopter developed by right-wing government extremists for total crowd control. Officially prepared as a tool against eventual terrorist activities at the 1984 Olympic Games in Los Angeles, this new chopper carries with it a variety of deadly weapons, that, in the movie's own words, "can charge you, prosecute you, reach a verdict and apply the penalty in a matter of microseconds" while the victim doesn't even know he's under surveillance.

Among its installations are cannons that can blow up an F-16, makes that can pick up a conversation at hundreds of feet, thermal sensors that peer through closed windows and solid walls, and a computer terminal linked to all the information banks in the country, giving the pilot instant information

CINEMA Dan Fainaru

about your private income or your second divorce.

In the hands of the right people, the helicopter could be a mighty instrument of justice. But since in a democracy it is practically impossible to ensure that only the "good" people acquire it, the flying machine could well be employed by an unscrupulous ruling power to invade what is left of our privacy, and break into our homes and our lives.

THE HERO, Frank Murphy, employed by the Los Angeles police as helicopter pilot in its routine operations against crime, realizes all this — and, what's more, knows that his nemesis, the crude and sadistic army colonel who is part of the team responsible for the new toy, is the prototype of those who should be forbidden to touch it.

The resulting clash gives rise to some exciting aerial acrobatics between the skyscrapers of downtown L.A., along the Los Angeles concrete river bed, under bridges and over crowded streets. To keep us on edge a little longer, it is also punctuated with wartime flashbacks which unsettle Murphy and give his foe a small advantage here and there.

Directing this movie, says John Badham, was like "struggling with a bear" but it was a struggle he evidently enjoyed immensely. He probably had a huge crew at his disposal, and led them a merry dance. One might even wonder how fair it is to endanger a lot of people's lives while preparing a film, all for an

audience's ultimate entertainment. Pilots go through drills that might easily kill them and helicopters play hide and seek a few feet above street level — between real buildings, not just wooden sets. It's a bit frightening, if you stop to think about it. The main thing seems to be to get the crowds cheering — and they certainly will.

As far as the actors are concerned, Roy Scheider has that reliable Everyman personality which comes in very handy for this sort of part. When he fights evil, you fight evil, because he looks just like your neighbour. Malcolm McDowell, on the other hand, has had such a thorough experience of evil (remember *Clockwork Orange*?) that playing a villain comes almost naturally to him.

But both of them play second fiddle to the helicopter itself, that heavily armoured monster nicknamed *Blue Thunder*. The machine can perform such wonders — all of them scientific miracles already in existence (the movie stresses this fact in the opening credits) — that it dwarfs anything beside it. Badham caresses it affectionately with his camera, treating it with the same loving care he showered on John Travolta in *Saturday Night Fever*. This was a true labour of love and, judging by its performance abroad, a pretty profitable one, too.

FILMS LIKE *The Man from Snowy River* used to be the exclusive domain of the Disney Studios. But since Uncle Walt's heirs have been seeking fresh pastures, others have been plundering their reserves, and doing it quite efficiently, too. Like this Australian movie, which is a faithful copy of a typical Disney live-action film. It has the same kind

of story and characters and is pure family entertainment — not very clever, but pretty to look at.

After Tom Burlinson's father dies in an accident, the boy is driven away from the mountains, until he can prove he is man enough to survive there. Sadly, he hires himself out to a big ranch on the plain, where he quite naturally falls for the owner's daughter. Need one add anything to this opening? You can't expect anything less to follow than the total victory for Burlinson. He gets the girl, subdues her father, catches a herd of wild horses and returns to the mountain, wreathed in glory.

The dialogue is so corny as to be almost a parody. Kirk Douglas, in a double role, overplays both parts, giving the impression that the director, cowed by the presence of such a star, couldn't do anything to tone him down. But the scenery is breathtaking, Australia's mountains appearing as impressive as Montana or Wyoming. The horses are magnificent specimens, and by far the movie's best asset.

A NEW ISRAELI film calling itself *Fun* is anything but. One more high-school romp, in an agricultural boarding school, it has all the standard types from class king to fat-tail to soulful young girl. The situations are old-fashioned; there is no plot to speak of and it is all intended as a sequence of moods — but director Yaud Levanon doesn't communicate them either to his cast or his audience.

Before the film was released, the scriptwriter expressed his reserve concerning the director, while the director pointed out that the script was not terribly important here. With this kind of chemistry, one can't go very far.

HAD A FILM such as *Another Way*, now playing at the Gordon Cinema in Tel Aviv, been made in the West, it might have been appreciated for its sensitivity and intelligent approach to the thorny problem of female homosexuality. But it wouldn't rate as exceptional.

However, *Another Way* happens to be a Hungarian movie, and as such, it is almost revolutionary. Socialist countries tend to avoid this kind of subject and certainly don't subscribe to the idea that under their healthy and constructive regime such aberrations, as they call them, are possible.

The film is based on a novel (rumoured to be partly auto-

biographical) which had a considerable success 34 years ago. It was written by a lady named Erzsébet Galgóczi, who was born in a village, and went to the big city after winning a writing award to study theatre and art. She started working for a weekly paper and ended by becoming a full-time writer.

Much of this is true of the leading character in the film as well. After being awarded a literary prize, Eva Szalanczy goes to Budapest in the early '50s and becomes a journalist, but gets into trouble on two counts. First, she has an inbred peasant honesty which won't allow her to distort the truth in any way — a very awkward quality in a political system which believes that people shouldn't be told anything that is not good for them, what is good being decided by Big Brother. Even worse, the young lady has another problem: she prefers intimate relationships with her own sex.

Director Karoly Makk opens his



Roy Scheider in "Blue Thunder."

film with the end of the story. Eva tries to steal over the border to Yugoslavia, and is shot by the border police when she refuses to stop. In a hospital, a woman of about the same age, Livia, lies immobilized in a cast up to her neck, probably destined to remain an invalid for the rest of her life. From this point on, Makk works back in time to depict the relationship between the two women.

AFTER SOME years in jail for her excessive frankness, Eva is hired by an understanding editor to write for a weekly called *The Truth*, no more and no less. There she shares an office with Livia, an army officer's wife, a rather complacent person for whom journalism is just a job, not a mission in life, as it is for Eva. From this point, the story ad-

vances on two parallel levels.

Eva is smitten with Livia, who is young and blonde, and starts making advances that elicit at best deep embarrassment and a certain amount of animosity from the object of her affections. At the same time, in her job as a reporter, Eva faces the less-than-truthful image of *The Truth*.

A crisis is reached when both girls are sent to cover the tenth anniversary of a communal farm. It turns out that the peasants were less than willing to participate, but were forced into doing so.

While everybody is making merry, drinking and celebrating, Eva is frustrated, angry and depressed. The regime she thought of as ideal is proving a fake, while the girl she is infatuated with sleeps with a man in the next room.

Back in Budapest, Eva files her report, and practically blackmails her boss to print the whole truth, only to be sharply reprimanded for imagining she knows better than Big Brother. She leaves her job, goes back to her village and here the story almost ends when Livia appears one afternoon, now ready to take on the strange relationship she had shunned before. The two embark on a short-lived romance, pestered by the authorities (who don't really know what to do about them) and pursued by Livia's husband who feels twice betrayed, having been left for a woman. Finally, there is no escaping the tragic end.

Makk doesn't pull any punches here, certainly not as far as the lesbian relationship is concerned. The scenes between the two women are quite graphic, and he had to use two Polish actresses in the lead, being unable to find any at home prepared to handle the parts.

He also leads clearly to the conclusion that freedom in a society is measured by the tolerance this society has for people who act differently from the accepted norms. And, beyond that, it is made quite clear that frankness and sincerity are dangerous traits in a socialist milieu.

Of course there is always a cop-out — that the whole thing happened 25 years ago and was a necessary stage in the development of the system; but this is the kind of reason one offers officially, to clear the way for the film to be made.

Now that it is here, one can appreciate the full impact of Makk's intentions — and they don't refer to the past only.

South clearly had a six-card spade suit, headed by the ace and king, since he hadn't even offered his partner the option of playing three no-trump instead of four spades. That meant he had six spade tricks, an apparent two hearts with the favourable placement of the heart ace, and two or three club winners.

The only chance was if East's singleton spade was the eight-spot. So West cashed the heart ace, and led a low diamond. The jack was played from dummy, and East was virtually forced to ruff with his eight, pulling a trump honour from the South hand. Now, with the spades divided 3-1, South had no chance; the trump promotion "up-percut" had given him an unavoidable loser in the spade suit.

The careful reader will notice that West's play at Trick Three was crucial; otherwise, South could have countered the up-percut by simply discarding his heart loser instead of over-ruffing. And that the low-diamond lead was also necessary: East might not have seen fit to ruff partner's "winner."

The only chance

BRIDGE / Hanan Sher

North	East
♠ Q94	♠ 8
♥ Q74	♥ 10 9 6 5 3 2
♦ J63	♦ 8 7
♣ AK2	♣ J 10 9 7
West	South
♠ J 10 6	♠ AK 7 5 3 1
♥ A 8	♥ J
♦ AKQ942	♦ 10 5
♣ 8 3	♣ Q 6 5 4

WEST WAS FRUSTRATED once, but seized upon the only chance to defeat South's game contract. And he had to assume that partner had one key card in finding the successful line of defence.

North was the dealer, and he

opened one no-trump with his balanced 15-pointer (15-17 opening no-trumps are now more common than the "standard" 16-18 variety in tournament play, as they are more frequent.) After East's pass, South jumped directly to game with his ten high-card points and a six-card suit headed by the ace-king, and West, despite his strong six-bagger in diamonds and the ace of spades, could do little but pass.

The opening lead was the king of diamonds, and the queen came next. When both unseen hands followed suit to these two tricks, West had his hand on the "safe" lead of the diamond ace.

But he paused to consider for a moment. Where, he wondered, would the fourth trick come from?

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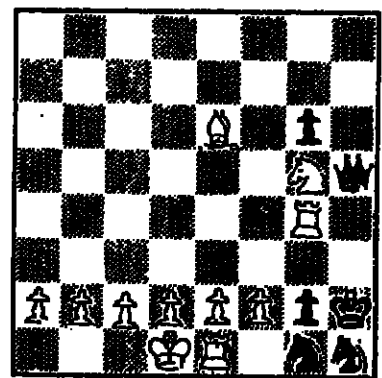
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CHESSE

Ellahu Shahaf

Problem No. 3133
HILLEL ALONI, Netanya
Specially Composed for
The Jerusalem Post



White to play and win (11-6)

THE COMPOSER OF No. 3133 is the endgame editor of *Shahmat*. He published his first endgame in *The Jerusalem Post* in 1953, as a budding 15-year old composer.

SOLUTIONS. Problem No. 3131 (Gurevich), 1.Qd2!

GRINFELD HEADS
ISRAEL RATING LIST

ALON GRINFELD, 19, of Beersheba, who is the current Israeli deputy champion, kept his place at the top of the new rating list, for

March 31, 1983. Here are the first 11 on the new list: 1. Alon Grinfeld, 2,608; 2. Lev Gutman, 2,607; 3. Yacov Murey, 2,606; 4. Natan Birnboim, 2,512; 5. Vladimir Liberson, 2,500; 6. Pavel Sternberg, 2,499; 7. Yehuda Gruenfeld, 2,492; 8. Elinhu Shvidler, 2,476; 9. Shimon Kagan, 2,465; 10. Michael Marantz, 2,450; Leon Lederman, 2,441.

MARSHALL INTERNATIONAL
THE SIXTH annual Frank J. Marshall International was played at the Chess Centre of New York. Sponsored by the American Chess Foundation and organized by the Continental Chess Association, the five-player event was the strongest Swiss International ever held in the U.S. (except for Lone Pine) with five GMs and 13 IMs among its 35 FIDE-rated players. Three IMs — Eugene Meyer and Dmitri Gurevich of the U.S. and Igor Ivanov of Canada — scored 8-3 to tie for first place. Meyer and Gurevich each made clear GM norms.

Here are two games from the event.

HENLEY **DLUGY**
1.d4 d5 2.c4 d4 3.e3 c5 4.Nc3 d4

5.e4 Nf6 6.Bd4 Be7 7.Nf3 0-0 8.Qd4 Bg4 9.h3 Bb5 10.g4 Bg6 11.Ne5 c6 12.f4 b5 13.Bb3 b4 14.f5 b3 15.fg6 h6 16.b3 Nd5 17.Qf3 Bf6 18.Ba3 Ke8 19.Rae1 Be5 20.Qf7 Kh8 21.Re5 Re5 22.Qf8 Qf8 23.Rf8. Black resigns.

SCHROER **BLOCKER**
1.d4 Nf6 2.c4 c5 3.d5 b5 4.cb5 a6 5.e3 g6 6.Nc3 Bg7 7.Nf3 0-0 8.a4 Bb7 9.Ra3 e6 10.ad6 a5 11.Bb5 Nc6 12.0-0 Qb8 13.Qd2 Rd8 14.Rd1 Nb4 15.Ne5 Nd4 16.Nd7 Qa7 17.Qe2 Nc3 18.b3 Nd5 19.c4 Nc3 20.Rc3 Bc3 21.Bb2 Qa5 22.Nc5 Bc8 23.d7 Bb2 24.Qb2 Rb8 25.Ne4 Bd7 26.Nf6 Kf8 27.Nh7 Kg8 28.Nf6 Kf8 29.Nd7 Kg8 30.Nf6 Kf8 31.Nd7 Kg8 32.Qd4. Black resigns.

1983 YUGOSLAV CHAMPIONSHIP

THE OLD Adriatic port of Herceg Novi was the venue of the 1983 Yugoslav Championship. GMs Dusan Rajkovic and Bozidar Ivanovic emerged with 12-5 scores to take top honours. They were closely followed by GM Bojan Kurajica (11½) and GM Predrag Nikolic (11). The field was weaker than normal due to the absence of Ljubojovic Oligoric, Kovacevic, Hulak and Parma.

Here is the encounter between the two winners.

IVANOVIC **RAJKOVIC**
1.e4 c5 2.Nf3 Nc6 3.d4 c4 4.Nd4 g6 5.Nc3 Bg7 6.Nb3 Nf6 7.Bg5 d6 8.Be2 Be6 9.0-0 0-0 10.Qc1 a5 11.a4 Rc8 12.Rd1 Qb6 13.Ba3 Qb4 14.Ra3 Ne5 15.f3 Nd7 16.Nd4 Qa4 17.Ne6 Ne3 18.Rb3 Nd1 19.Rb4 f6 20.Nd1 ab4 21.Qd2 Ne5 22.f4 Qd3 23.Qb4 Nb2 24.g3 Re2 25.Bg4 Nd1 26.Bd1 Rb2 27.Qc4 d5 28.ed5 Rd8

29.Bg4 ed5 30.Qd3 Kf7 31.Be2 c6 32.Kg2 Rc8 33.f5 e5 34.Qd5 Ke7, and Black won.

The following entertaining miniature was played at the same event.

BARLOV **VELIMIROVIC**
1.e4 c5 2.Nf3 d6 3.c3 Nf6 4.h3 Nc6 5.d4 c4 6.cd4 Ne4 7.d5 Qa5 8.Nc3 Nc3 9.b3 Nd8 10.a4 Bd7 11.Qb3 g6 12.Ra3 Bg7 13.Bb5 Qe7 14.0-0 0-0 15.Bf4 e5 16.de6 Ne6 17.Bg3 Bc6 18.Qb4 Bf3 19.Bd6 a5. White resigns.

1983 USSR CHAMPIONSHIP

PETROSIAN **RAZUVAYEV**
1.d4 Nf6 2.Nf3 e6 3.e3 d5 4.Bd3 c5 5.b3 Nc6 6.0-0 Bd6 7.Bb2 0-0 8.c4 b6 9.Nc3 Bb7 10.cd ed 11.de bc 12.Rc1 d4 13.Nb5 Be7 14.ed a6 15.d5 Nd5 16.Nc3 Nd4 17.Bc4 Nd4 18.Nd4 cd 19.Ne2 Ng2 20.Qd4 Qd4 21.Nd4 Bf6 22.Rf1 Rfd8 23.Ba1 Nh4 24.Be2 Rd7 25.Bg4 Rd5 26.Rc7 Rg5 27.Rb7 Rg4 28.Kf1 Rd8 29.Rc1 h5 30.h3 Rg4 31.Bd4 Rd4 32.Rc8 Kh7 33.Rf7 Ng6 34.Rc7 Rd2 35.Rc2 Rd1 36.Rc1 Rd2 37.Rc2 Rd5 38.Rc4 Ne5 39.Ra4 a5 40.Rc3 Kg6 41.Ke2 Kf5 42.d4 ab 43.Rb4 Bg4 44.Reb3? Ne6. White resigns.

ELEGANT MINIATURE

LOGINOV **SIDEIF-ZADE**
USSR, 1983
1.Nf3 Nf6 2.c4 c5 3.Nc3 d5 4.cd

Nd5 5.e4 Nb4 6.Bc4 Nd3 7.Ke2 Nf4 8.Kf1 Ne6 9.b4 cb 10.Ne2 Qc7 11.Bb2 Qc4 12.Rc1 Qc4 13.Rc8 Kd7 14.Rc4 Qd5 15.Ne5 Ke8 16.Nf4 Qb5 17.Ne6 fe 18.Qa4! Black resigns.

BRILLIANT TOUCH

White — Kg3; Qc2; Rf1, Rf2; Nd4, Nf3; Pb2, d5, g4, h3. (10). Black — Kg8; Qb6; Rf4, Rf8; Be8, Bg7; Pa7, b7, d6, g5, h6. (11).

1.Neg5! hg 2.Ng5 Qc3 3.Kh4 R8f7 4.Qh7 Kf8 5.Rf4 Rf4 6.Rf4. Black resigns. If 6... Qf4 then 7.Ne6. (Hennings-Nika, Lucerne, 1982.)

ART OF ATTACK

White — Kh1; Qh5; Rc7, Rd1; Be4; Na3; Pa2, b3, d5, f2, f3, h2. (12). Black — Kh8; Qf6; Rb8, Rg8; Bh6; Ne2; Pa6, d6, f7, h7. (10). Black to play.

1... Qd4! 2.Rc1 (2.Rf1 Qf2!) 2... Qf2 3.f4 (3.Qh3 Nf4) 3... Ne1 4.Qh6 Rg7 5.Nc2 (5.Rc1 Qe3) 5... Nd3! 6.Qd6 Qg1! White resigns. (Stoica-Li-Zunian, Lucerne, 1982.)

ENDGAME ARTISTRY

White — Kf8; Ra8; Pc4. (3). Black — Kb6; Pb2. (2). Black to play.

1... Kc7 2.Ra7 Kc6! (2... Kb8 3.Ra5 and 4.Rb5. Black must therefore first annihilate the Pc4) 3.Ra6 Kc5 4.Ra5 Kc4 5.Ra4 Kc5 6.Ra5 Kc6 7.Ra6 Kb7, and wins. (Final part of a study by V. Platon, 1906, with reversed colours.)

Roving conductors



MUSIC & MUSICIANS/Yohanan Boehm

IN MUSIC, no less than politics, there are periods of great personalities, followed by times in which outstanding figures seem few and far between. This applies particularly to conductors: Bruno Walter, Otto Klemperer, Arturo Toscanini, Paul Paray, Sir Thomas Beecham and Sir John Barbirolli are just a few of the "greats" who have left us in this generation, and the younger remaining artists of the *baton* — including Herbert von Karajan, who is in his '70s — can be counted on one hand.

It is no wonder that every conductor of standing is musical director and chief conductor of at least two symphony orchestras, and an orchestra management generally has to be satisfied with its chief's presence for no more than three months during the season. Our few roving Israeli conductors are no exception to this rule: Gary Bertini has finished his two years with the Detroit Symphony, and is moving on to the Cologne Radio Symphony Orchestra; one hopes he will still find time for the Jerusalem Symphony Orchestra. In Germany, he will meet an Israeli colleague, Yuri Aharonovitch, who is chief conductor of the Cologne Symphony Orchestra, better known as the Guzerenich Orchestra, after the name of the building in which it is housed (like the famous Gewandhaus Orchestra in Leipzig and Amsterdam's Concertgebouw). Aharonovitch is now also chief conductor of the Stockholm Philharmonic.

Mendi Rodan, musical director and chief conductor of the Israel Sinfonietta, Beersheba, has been appointed to the National Symphony Orchestra in Brussels, and will divide his time between the two bodies. The fortunes of the Israel Chamber Orchestra are somewhat in the balance. Uri Segal having resigned his leadership during the last season, the orchestra is planning a tour with conductor David (Dudu) Shalton, who is rapidly achieving worldwide renown, and rumour has it that a more permanent liaison may develop.

FANS AND friends of Sergiu Celibidache may be interested to learn that the coming season will mark the end of the conductor's 14-year sojourn with the Baltimore Symphony which he led into the front rank of U.S. orchestras. He has taken on the Houston Symphony, with which he has already been cooperating closely since 1979. One of the busiest conductors, Celibidache still manages to visit Israel from time to time.

When he emigrated from Rumania in 1959, he came to live in Israel for a number of years before moving to the United States after permanent engagements in Goeteborg and Ulster. Strangely enough, the press release announcing his new appointment gives a lengthy description of the conductor's past activities, but does not mention Celibidache's ties with Israel. (Incidentally, HSO executive director is Gideon Toepfritz, son of Dr. Uri Toepfritz, former first flautist of the Israel Philharmonic Orchestra, now a musicologist).

CLOSER to home, The Netanya Orchestra is again offering nine subscription concerts at the Wingate Institute's Herschritt Auditorium. Against all odds, the orchestra is still going strong, thanks to the efforts of its musical director and conductor, Samuel Lewis. Last season, it gave over 150 concerts, including appearances in other cities, development towns, border settlements and kibbutzim.

The orchestra celebrates its 10th anniversary season this year, with — commendably — a programme of all-Israeli soloists and conductors. Avner Itai, Stanley Sperber and Naim Sherrif will share the rostrum with Lewis; among the soloists are sopranos Netanah Davra and Gila Yaron, clarinetist Richard Lesser, Daniel Benyamini, viola leader of the IPO, cellist Raphael Sommer, and violinists Haim Taub and Dora Schwartzberg, while Rami Bar-Niv, Pinna Saltzman, Allan Sternfeld and Arich Vardi will in turn take their seats at the piano.

Favourite classics and romantic works will be balanced by some interesting music by Bernstein, Copland, Khachaturian, and Musorgsky, mixed with Gershwin, Liszt, Offenbach and Tchaikovsky. BEERSHEBA'S Israel Sinfonietta is also entering its 10th anniversary.

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NEW ART BOOKS

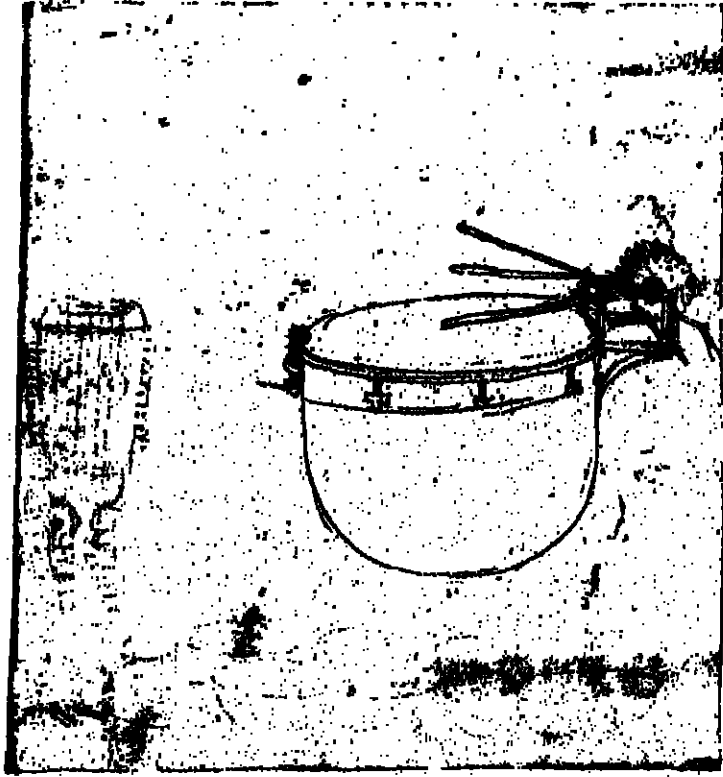
Leonardo on the drums

Meir Ronnen

LEONARDO DA VINCI is a seemingly endless lode to be mined by generations of scholars. Leonardo da Vinci as a Musician by Emanuel Winternitz (Yale University Press, 241 pp., illustrated, £22.50), is perhaps the book of the year. Professor Winternitz, the Austrian-born founder and Curator Emeritus of the department of musical instruments at New York's Metropolitan Museum of Art, shows us Leonardo as both a scientist and artist of music.

Going to Leonardo's notebooks as well as to contemporary records and instruments, Winternitz demonstrates that Leonardo was not only an accomplished musician (he was admired for his singing while accompanying himself on the *lira da braccio*, an early form of the guitar) but also made studies of acoustics and invented musical instruments, one of them modelled on the human trachea. He also designed instruments based on or attached to animal skulls; and, among other things, invented mechanical drums which changed their pitch. The indefatigable Leonardo also designed machinery for pageants and the theatre; and devised musical symbols and riddles for the amusement of the aristocracy.

But it is the chapter on Leonardo the Thinker that is the most fascinating part of this remarkable book; and the artist-inventor's accompanying notebook-jottings show his remarkable mind at work, making the quantum jump, for instance, from water wave mechanics to sound wave theory. This book is presented in a rather dry, scholarly fashion, but it goes directly to the heart of all these marvelous matters. Highly recommended.



Leonardo da Vinci: design for a mechanised kettle drum.

POLITICAL GRAPHICS—Art as a Weapon by Robert Phillips Oxford, Phaidon, 334 pp., with hundreds of illustrations, some in colour, £25 in U.K., is actually an Italian production written in 1979 by a French professor and now published by Phaidon with an afterword by Steven Heller, art editor of the New York Times Book Review, some of whose artists appear on the penultimate pages of this delightful and informative book, which traces the use of popular, populist and satirical illustration since the end of the 16th century.

Some of it is a sorry record of religious and racial intolerance. This book is extraordinarily thorough. It gives us not only many of the giants of protest art, but fine examples of 20th century propaganda, from the Allied war effort to Chinese and Russian exhortation. Some of the best contemporary political cartoonists and social commentators are included. A rich collection with an excellent text, (though it is weak on anti-Semitism). The book concludes with potted biographies of 50 of some of

the most famous names in political graphics, from Daumier and Caran d'Ache to Robert Crumb and David Levine. But there is no mention, for instance, of Caran d'Ache's anti-Semitic role in anti-Dreyfus journals. Not all these artists were liberal humanists; some were true bigots. Others were bought by tyrants.

ANTHONY CARO by Diane Waldman (Phaidon, 232 pp., £50) is an enormous, sumptuous book, but despite the authority of the Director of Exhibitions at the Guggenheim Museum, Caro's international reputation and the magnificence of the production, the work of this famous British (actually Anglo-Jewish) sculptor leaves me rather cold. Caro's elegantly minimalist welded-iron forms, both huge and tiny, have always seemed to me the product of an intellectual mind that ultimately fails to ignite a spark of true delight, that *frisson* of immediate pleasure that one gets from the first glance at something so absolutely right that it also moves you. Caro is inventive, but much of his work gives me a shudder rather than that *frisson*. I got more pleasure from the book itself, beautifully designed by Roy Winkler and printed in Japan.

TROMPE L'OEIL PAINTING by Miriam Milman (New York, Skira/Rizzoli, 127 pp., 105 illustrations in full colour) examines some of the differences between mere realism and "trumping the eye" with an illusion of actual reality; and even fake *trompe l'oeil*, which so many young painters go in for today. There is also a chapter on deceptive objects and furniture, from soup tureens that look like cabbages to cushions carved from wood. Ceramics are neglected.

Classical and contemporary artists are represented. One of my favourites is John Frederick Peto

(1854-1907), whose "Card Rack with a Jack of Hearts" is, among other things, also one of the world's first abstract paintings. A handsome book, printed in Switzerland.

KITAJ by John Ashbery, Joe Shannon, Jane Livingston and Timothy Hyman (Thames and Hudson, 168 pp., 108 illustrations of pastels, drawings and paintings, 17 in colour, £9.50 in U.K.) is a wild bargain; and also evidence that while Kitaj (b. 1932 in Cleveland and a true American-Anglo or Anglo-American) is an effective, individualist painter, he is an even better — and far more moving — draughtsman. In fact he is something of a latter-day Pausanias at times and this collection, which spans the fifties to 1981, shows him as a superb and sensual delineator of women; many of the drawings are profoundly erotic and all the female portraits are a celebration of femininity. But Kitaj also conveys what Ashbery calls "an era's bad breath." Recommended.

LOUIS LE BROCCOUY by Dorothy Walker, with an introduction by John Russell (Dublin, Ward River Press, 167 pp.) is a study of Ireland's most famous living painter, but it is easy to see why he has not become famous outside his own country. His early painting lies somewhere between Picasso and Kitaj; and much of his late work has been devoted to endless portraits of Ireland's literary heroes rendered in broken pencil or smudged techniques à la Francis Bacon, which, I presume, is supposed to lend them a metaphysical quality. Le Broccouy was born in Dublin in 1916 and lives part of the time in France, where he has made many studies of Beckett. This handsome paperback and lucid text does him more than justice.

(No prices were available for some of these books.)

New shows in Haifa

Ephraim Harris

REUBEN DONATH shows paintings, chiefly in watercolour. Most at his ease among landscapes, e.g. the lone drilling, the artificiality of the structure seen against its grassy surroundings. In general, however, one prefers the marinescapes with first place going to that of a wide bay, when sunset's final light turns the water dark blue and flecked by pink and white. A sunny impressionistic beach scene, dotted by bathers, is quite competent as a lively sketch. The figurative studies are amateur. (Ritz Gallery, Haifa). Till end August.

NASATI, JUSTER, RAAYONI. After several years' interval, one remembers Nasati for his monochrome drawings but forgets he is also a competent watercolour impressionist in various modes, e.g. a heavily formalised gouache of an interior, reaching the edge of colour abstraction. Other work is more clearly impressionist watercolour — a low-slung landscape of wide, plain air perspective; and a darkish marinescape of highly liquid paint. His figurative — the notable piece is the double half-length portraits of two Arabs — is otherwise more sketchy. On the other hand, the picture of four young girls sitting on a beach, when viewed from a relative

distance, proves that a skilled composition creates its own genuine attraction.

Tuvia Juster has become serious minded and only in his marble "Environmental Statue" can we recognise his erstwhile style, appearing here as a seated nude whose horizontal stretched out legs, only divided by a short void, verge on an independent image. His new religiosity, at its most original, is in "Aliza" where the menorah stands at the summit of winding stairs. In "Song of Songs" the couple's embracing arms form a tight belt round their unified figures; but he is too earthbound for "Yom Kippur," a single figure, to even start to tap the subject's tremendous elegiac potential.

For a long time now Shmuel Raayoni has been busy exploring the ramifications of harmonised colour and form, in the present instance suggested by children's wooden building blocks (representing facades and various constructional shapes). The artist's idea maintains the two dimensional finished and absolutely compact result, as a child does; more advanced adult demands, however, require a looser composition; e.g. the design ending in a solitary green stripe on the right; and another including a golden motif. (The Municipality, Haifa). Till end August.

READERS' LETTERS

CERAMICS AT BEZALEL

To the Editor of *The Jerusalem Post* Sir, — I am writing in connection with your review of the Bezalel Ceramics Department's end-of-the-year show.

The most fantastic thing about ceramic is its wide range of expression, its versatility since prehistoric times, when man created bowls before he knew how to read and write, before he had a religion. After the bowls and pots came the gods and the amulets.

All through history clay has become pots in marketplaces and sculpture protected in museums.

The much learned ceramic artist of today has to give an answer to his personal ideas as well as to add to all that has been done (and now bowls are chiefly of plastic).

Whether the work is one-of-a-kind sculpture or pots and objects executed by factories has nothing to do with creativity. Ceramics today deals with pottery, reliefs, building elements, objects (very different from sculptures) and sculpture. The codes of clay sculptures are different from those of other materials. All over the world ceramics and crafts are no longer a second in the field of art.

The works of the 12 graduates shown were a search in all that defined above. I was sad to read that your art critic did not understand this. Not all the works are good but the variety of ideas, personalities, directions and techniques are there — and that's a lot.

The art critic has to be a bridge between the innovative artist and a public that usually holds on to old and familiar things. Why push the student back to pots and cups? When God created man out of clay he knew what he was doing.

Yours etc.
Siona Shimshi
The Bezalel Academy,
Jerusalem.

Meir Ronnen writes:

The Director of the Ceramics Department at the Bezalel is knocking on an open door: this column has always promoted innovative art and has welcomed the long tradition of pluralism at the Bezalel's ceramics department, established by Shimshi's predecessor. But why doesn't Shimshi get her students to practise what she preaches? This year's show, with few exceptions, did not indicate that the graduates have grasped why something made of clay and fired by whatever recipe and technique, must possess its own intrinsic character and prove to us that it was best made with clay and not stone or *papier maché*. Many of the ideas displayed seemed to have been designed for (or stolen from) some other medium.

If Shimshi believes that man was made from clay one can understand her believing that this year's show was innovative. For nearly three decades I have followed and recorded the rise of the Bezalel's ceramics department and its attempts, many of them markedly successful, to take clay outside its traditional roles. This year's display was, on the whole, the first truly disappointing one I have seen. Its failure to achieve something new and viable only pointed up the paucity of table ware. As the department has shown in the past, also under Shimshi's direction, one can be innovative with a teapot, too.

THIS WEEK'S EVENTS
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EXHIBITIONS

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A series of one hundred prints (1890-1937) by Picasso which deal with several themes: The Circus, The Bull-Fight, The Female Nude, The Minotaur and others. From the collection of the Israel Museum, Jerusalem. Gift of Mr. Isidore M. Cohen, New York.

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THE KISS. (Bruno Barreto, based on Nelson Rodrigues' play, music: Garca Cantarello, 1981, 80 min.) Thursday, 18.8, at 8.00 p.m.

THE KIND BOURGEOIS. (Paulo Thiago, music: Paulo Moura. 1983, 90 min.) Thursday, 18.8, at 10.00 p.m.

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THE JERUSALEM POST MAGAZINE

FRIDAY, AUGUST 12, 1983

FRIDAY, AUGUST 12, 1983

THE JERUSALEM POST MAGAZINE

הכרזה מן האצל

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ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Mario Merz, Italian artist from "Pony" to Home Computer. George Segal, sculptures: China and the Islamic World. The Photographs of Manuel Alvarez Bravo. Oil Lamp section: Permanent collection of Judaism, Art and Archaeology; Primitive Art from the Museum's collection (Museum Pavilion); Looking at Pictures (Ruth Young Wing); Permanent exhibition in Prehistory Hall; Farinelli and Albertini Sing Vivaldi — 18th cent. Venetian Operatic Caricatures (Jehon Gallery). Special Exhibits: New 4th cent. mosaic from a Byzantine church; Torah Fajitas (Rimonim) produced in San'a by Yemenite Jewish goldsmiths at beginning of this century. At the Rockefeller Museum: Kadesh-Barnea, Judean Kingdom fortress. Pilya Centre: Wonderful World of paper.

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Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters."

Yemin Moshe Windmill. Permanent Exhibit on life and work of Sir Moses Montefiore, Sun-Thur. 9 a.m.-1 p.m., Fri. 9 a.m.-1 p.m. Admission free.

The Tourjeman Post. Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost, Sun-Thur. 9 a.m.-3 p.m. (1 Hail Hadassah St.)

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6, Reh. Or Bahaim, Jewish Quarter Old City. Sun-Thur. 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichel Shimon. Permanent Exhibition of Judaism. Diorama Room: History of Jewish People. Special Shavuot Exhibit. Sun-Thur. 9 a.m.-1 p.m.; Fri. 9 a.m.-12 noon. Tel. 635212.
Ellis Gallery. 1 Tura St., Yemin Moshe. "Landscapes" by Hanna Shvily. Sun-Thur. 5-8 p.m. (tel. 31.81)

Tel Aviv

MUSEUMS

Tel Aviv Museum. Continuing Exhibitions: Pinawa, A.R. Penck. Expedition to the Holy Land. Israeli Art: Museum Collection. Visiting Hours: Sat. 10-12; 7-10; Sun-Thur. 10-10. Fri. closed. Helena Rubinstein Pavilion Sat. 10-2 Sun-Thur. 9-1; 4-9. Fri. closed.
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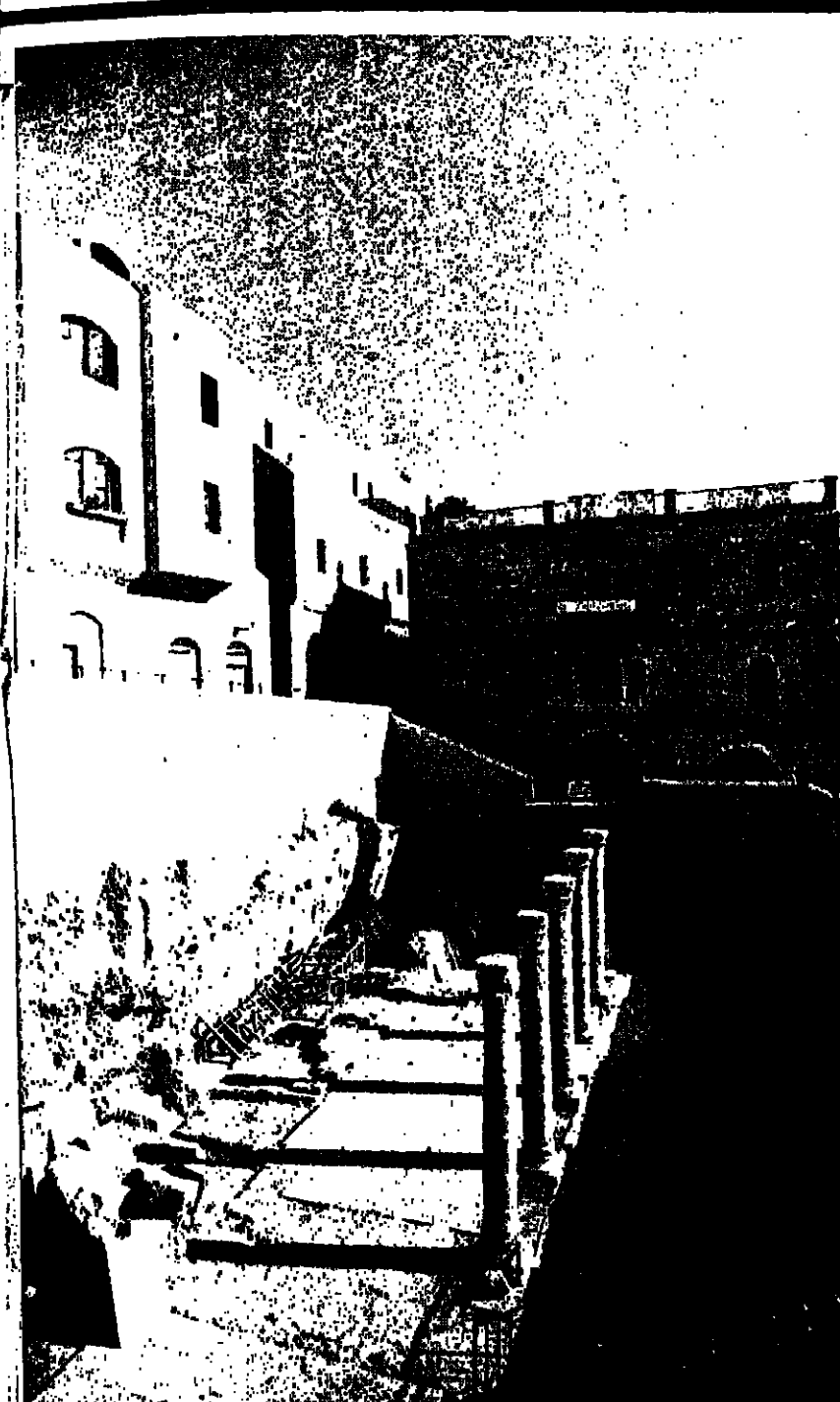
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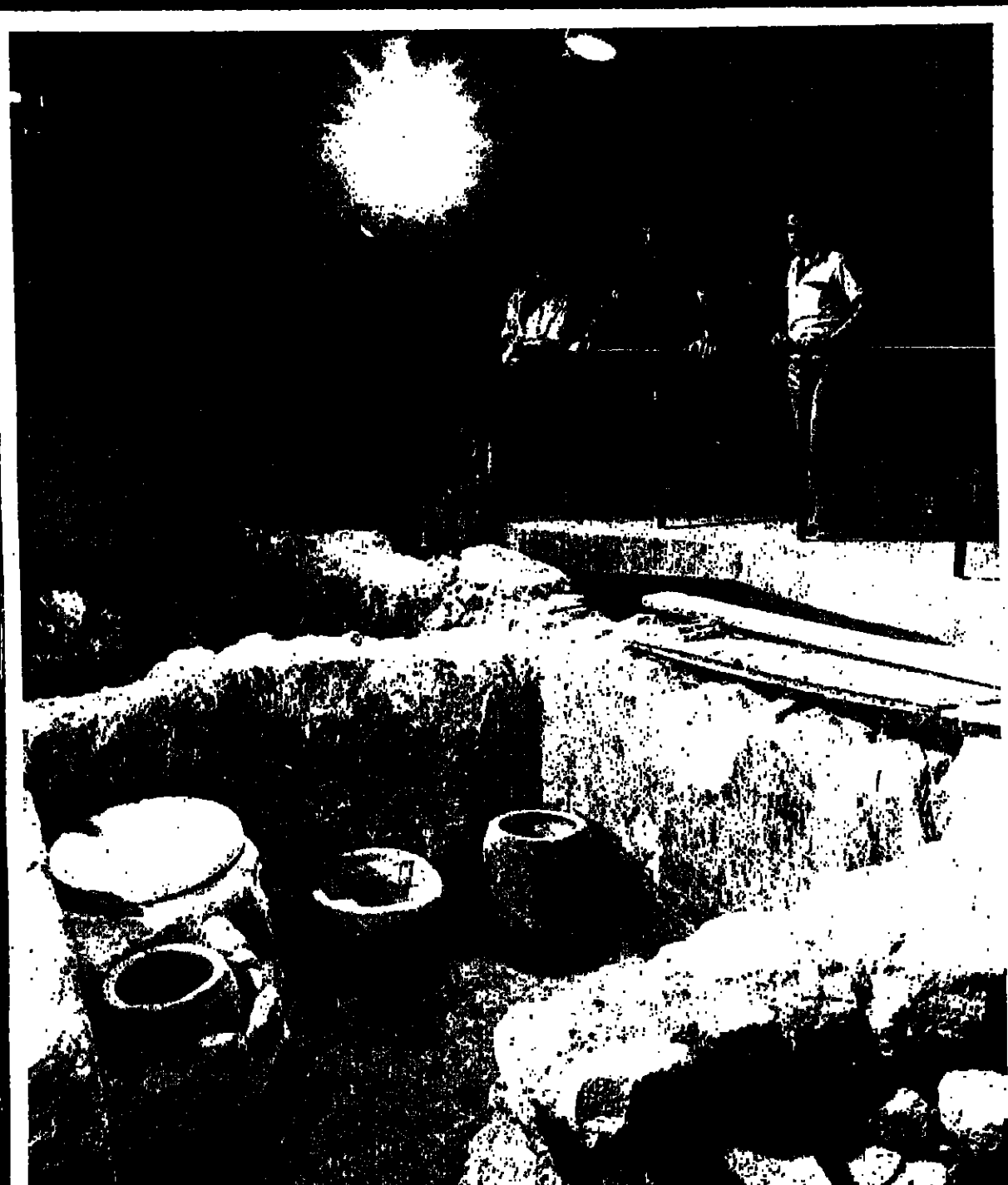
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Above left) Exterior section of the Cardo. (Above right) The "Burnt Room," which was gutted by fire the day the Second Temple was destroyed. (Below) A road from the distant past.

(J. Fishman)



"wall" was used by Nehemia in the biblical description of his circuit of the city's decaying defences following the return from the Babylonian exile. An apartment building had initially been planned for the site, and when Avigad discovered the wall, officials of the Company for the Reconstruction of the Jewish Quarter insisted that the building plans be adhered to, the wall being preserved in a basement museum. Avigad demanded that the plans be changed in order to leave the wall exposed. At the conclusion of a stormy meeting, the then housing minister Ze'ev Sharef ruled in favour of Avigad, despite the loss of apartments and revenue involved.

The Broad Wall was an indentation from the main line of the northern city wall, a configuration dictated by topography. A few dozen years after it was built, however, the rulers of the city decided to straighten the line by building a new section of wall about 30 metres to the north. Avigad toiled here for months without discovering anything even after digging to a depth of 10 metres. Despairing of finding anything, he nevertheless adhered to his determination to continue all his digs until hitting bedrock. At 15 metres he came upon an Israelite tower, apparently guarding a city gate. The Hasmonean city wall followed the same defence line and incorporated the Israelite wall.

THE MOST remarkable find, however, lay below the outer face of

the Israelite tower. There in the dirt lay several Babylonian arrowheads, apparently fired during the conquest of Jerusalem that led to the destruction of the First Temple. Large amounts of charred wood at the foot of the wall were apparently the remains of assault ladders burned by torches thrown by the defenders. The tower is preserved in the basement of an apartment house. At Avigad's request, a shaft has been left open to the sky so that the tower can still be related to the world around it.

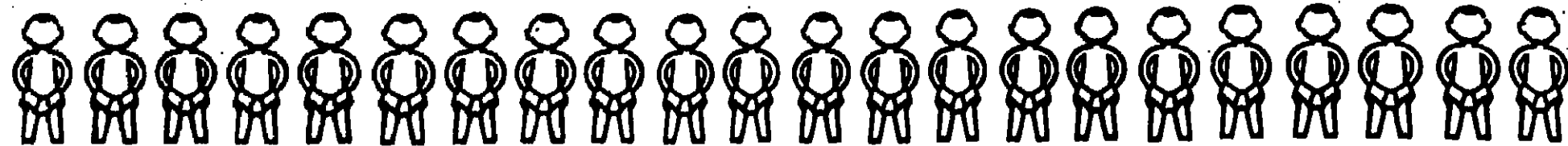
One site that is entirely within a basement, and suitably so, is the so-called Burnt House, actually the basement workshop of a house destroyed when the Romans destroyed Jerusalem in 70 CE. This is one of the most dramatic sites uncovered since the Six Day War. Charred wood and embers offer vivid evidence of the lost moments of ancient Jewish Jerusalem. A spear found in one corner of the room will be displayed in a small showcase, but the woman's hand found in the kitchen has been given due burial. The Burnt House is to be opened to the public next Wednesday, the anniversary of the destruction of the Upper City, a month after the destruction of the Temple itself. Unlike the other sites, admission will be charged.

Although the Jewish Quarter excavations have now officially ended, exploratory digs will continue to be made in the future whenever an old building is demolished to give way to a new one. The *in situ* integration of the Jewish Quarter finds into their modern surroundings gives them a different dimension from museum exhibits. The visitor does not leave with a mere sense of a cultural duty fulfilled, but with a feeling that he has glimpsed a past that had something to do with shaping his personal destiny.

opened to the public for the first time since Avigad discovered it in 1970. Although the Nea, built by the Emperor Justinian, is depicted on the sixth-century Madaba Map, its exact whereabouts had remained a mystery down the centuries. Avigad's hunch regarding the Nea following his discovery of the apse was reinforced three years later when, about 100 metres to the west, in the area of today's parking lot, the foundations of a huge building on the same line as the apse were traced. In 1976 he uncovered an immense substructure with a monumental Greek inscription confirming the Nea identification.

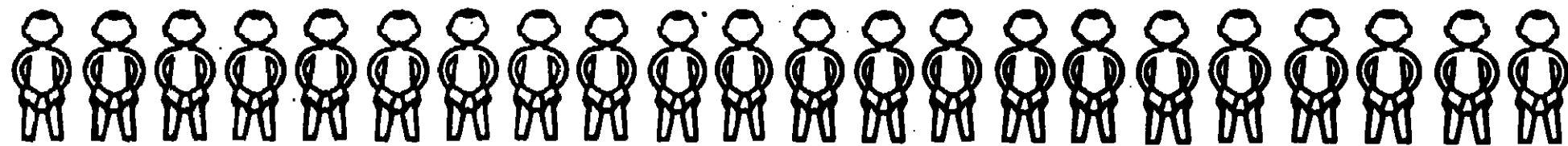
One of the most impressive sites uncovered by Avigad in the Quarter has not yet been restored for lack of funds. This is the remains of a magnificent villa beneath the new Yeshivat Hakotel. Avigad is confident that it will eventually be made available to the public, as will the Nea substructure.

Although the Jewish Quarter excavations have now officially ended, exploratory digs will continue to be made in the future whenever an old building is demolished to give way to a new one. The *in situ* integration of the Jewish Quarter finds into their modern surroundings gives them a different dimension from museum exhibits. The visitor does not leave with a mere sense of a cultural duty fulfilled, but with a feeling that he has glimpsed a past that had something to do with shaping his personal destiny.



BABY TALK

Prof. Roberto Bachi talks to YOSEF GOELL about Jewish population trends throughout the world.



IF IT'S happened to me once it's happened scores of times. On lecture tours of Jewish communities in the United States, my day invariably starts shortly after 8 a.m. with the arrival of the volunteer Hadassah lady who has been assigned to shepherd me for the day in her Cadillac.

As I slip into the seat beside her, her first words are: "My daughter, who's 30, refuses to get married." A variant on the theme is: "My daughter and her husband (or the boy she's been living with) have informed me and my husband in no uncertain terms that they have no intention whatever of bringing a baby into the world."

My protests that she and her daughter are total strangers to me are of no avail. The problem of her daughter is apparently so disturbing (so un-Jewish) and so representative of many of her friends and their daughters that she insists on unburdening herself to an assumedly sympathetic and non-threatening stranger.

My impressionistic picture of what is happening to American Jewry on the baby front was corroborated recently in an interview in Jerusalem with Prof. Roberto Bachi, professor emeritus of statistics and demography at the Hebrew University, former director of the Central Bureau of Statistics and now chairman of the Division of Statistics and Demography of the Jews in the university's Institute of Contemporary Jewry. Such credentials should suffice to make Bachi one of the leading experts on Jewish demography.

WHAT BROUGHT ME to Bachi's Tableh home was a recent Gali Zahal radio interview in which he spoke of Diaspora Jewry's being deep in a demographic crisis.

Up to the mid-70s, students of Jewish demography had confidently predicted a slow but steady growth in the number of Jews in the world from about 13 million to 22 million in the first quarter of the 21st century.

On the basis of new studies of the problem of assimilation in the Diaspora and declining Jewish birth rates there, Bachi and associates of his, such as Prof. U. Schmiedel and Dr. S. Della Pergola, now speak of a long-term dwindling in the numbers of Diaspora Jewry from 10.7m. in 1970 to 9.7m. in 1980 and a projected decline to 7.9m. by the year 2000.

The projections for Israel are in the reverse direction: from 2.6m.

Jews in 1970 to 3.3m. in 1980 to an estimated 4.5m. in 2000. The projected growth in Israeli Jewry, however, will not offset the decline in the number of Jews abroad, and the estimate for the total number of Jews in the world at the end of this century is about 12.4m., down from the 13m. of 1980.

If these predictions come true, the Zionist vision of a Jewish people largely concentrated in a Jewish homeland will be well on its way to realization "by default," Bachi says wryly. Israeli Jewry constituted close to 23 per cent of world Jewry in 1975 (compared with only 5 per cent in 1948, when the state was established). This proportion rose to 25.2 per cent in 1980 and is expected to grow to 36.2 per cent by the year 2000.

WHAT IS the reason for the decline in the number of Jews? And what accounts for the different trends in the Diaspora and in Israel?

As for the Diaspora, Bachi ticks off the elements of assimilation that have been proceeding since the advent of modernization in the West and the cultural enlightenment and political emancipation of the Jews that accompanied it: mass migration and the unsettling effect it has on traditional life-styles; and the changes that have occurred in the life-style and values of the vast majority of Jews in the Diaspora over the past century and more. To make sense of these trends, Bachi takes me first on an excursion into the life-styles and values of the major concentrations of Jewry in Eastern Europe and in North Africa and the Middle East in the not too distant pre-modern era.

He begins by focusing on the two-and-a-half centuries between the Chmelnicki pogroms in the Ukraine in 1648 and the Russian pogroms of the latter part of the 19th century, "during which period there was relatively little persecution of Jews in Eastern Europe of an intensity that would cut into their numbers."

During this period, he says, the number of Jews in Eastern Europe increased from around 350,000 to over seven million. The explanation for this incredible growth lies in the traditional religious nature of Jewish life. "Nearly all Jews got married. And those who married tended to have many children."

All statistics for pre-modern periods are understandably suspect. But there are good demographic statistics for the Jews of Eastern Europe from the 1870s

onwards. The picture they portray is of 99 per cent (!) of Jewish women marrying, 60 per cent of them under the age of 20 (and 40 per cent of the men at a comparably young age).

Only 3 per cent of the married Jewish women at that time had no children. On the other hand, over 30 per cent had 10 children or more, the average being seven. "There is every reason to believe that the picture for the traditional Jews of North Africa and the Moslem Middle East was similar," says Bachi.

Death rates during this long period were steadily declining in Eastern Europe so that the effect of

this high fertility rate — the number of children a woman bears — was the phenomenal increase in the number of Jews.

(It should be noted that this growth occurred only in Eastern Europe; in North Africa and the Middle East the high birthrates among Jews were largely offset by high deathrates; in Western and Central Europe, large-scale assimilation and the copying by Jews of the pattern of low fertility was already very evident throughout the 19th century.)

Death rates during this long period were steadily declining in Eastern Europe so that the effect of

ONE OF THE unexpected

pleasures of delving into the arcane lore of pre-modern demography is to come across the admittedly shaky estimates for the beginnings of the current era, 2,000 years ago. It is estimated that at that time the world's population was about 200 million and that Jews numbered about 4.5 million on the eve of the Roman wars. That would put the Jews at about 2.2 per cent of the world's population. Such a proportion today would call for a Jewish population of about 100 million. On the eve of the Holocaust, Jews constituted about 1 per cent of the world's population, but today only 0.3 per cent.

What changed? Modernization, secularization, migration and assimilation.

Jews who migrated to the West, first to Central Europe, then to Western Europe and still later to the Americas, South Africa and Australia, copied the prevalent mores, which favoured small families and the use of birth control. First-generation immigrants still maintained the sexual and family mores of their fathers and mothers; but by the second and third generation, the new practices had won.

Returning to the 1870s statistic of 60 per cent of Jewish brides in the Russian Empire marrying below the age of 20, Bachi noted that 30 years later, in Poland, only 3-4 per cent of Jewish brides married before that age.

"There is also statistical evidence of increasing proportions of Jewish women who did not marry at all. And even these Eastern European proportions did not reach the high percentages found in the Jewish populations of Central Europe."

Translating the demographic statistic into personal terms, I was able to chip in with my own family statistic: In turn-of-the-century Russia, my paternal grandmother gave birth to 12 children, six of whom survived infancy. Both my wife and I, one generation later, were American Depression babies, both of us being only children, a fate which befell many of the Jewish friends with whom we grew up. We ourselves have three children, as do many of our American friends who have migrated to Israel. Most of those we left in the U.S., however, have none, one or two, and a disturbingly large number have either married out, not married at all, or been divorced.

CONTRARY TO earlier beliefs, Jewish family patterns in Eastern Europe were significantly different

from those of most of the surrounding populations. Early and nearly universal marriage was true of Jews throughout that area, as was the practice of having large families.

The Jewish family norm was obviously a deeply-rooted cultural one, which reflected the religious nature of a society which treasured children and stable family life. The lengths to which even tiny Jewish communities went to marry off their young is common knowledge, and accounts for the figure of more than 99 per cent of the women in that society marrying. It also accounts for the impertinent Israeli who, discovering that the young American visitor sitting next to her — or him — on the bus is not married, offers an introduction to a fine Jewish boy or girl.

THE EFFECTS of the tendencies to cultural assimilation and marrying out on Diaspora demographics are weighty enough to merit separate treatment. Prof. Bachi, in a recent article in *The Jerusalem Quarterly*, writes that "the number of mixed marriages can be expected to continue to grow if educational levels rise further, if the dispersion of the Jews becomes wider and if the numerical size of communities diminishes."

He produces disturbing findings on the rate of mixed marriages for the years 1970-79 (see Table I).

As to the demographic consequences of mixed marriages, Bachi admits that the findings are complex. Earlier information for Central European Jewry indicated that the majority of children of such



Prof. Roberto Bachi outside his Tableh home

(Aliza Auerbach)

marriages were raised as Christians. With the growth in secular outlooks in those countries, he finds that today "it appears that with the possible exception of the U.S. the proportion of children of mixed

marriages raised as Jews is generally less than 50 per cent."

Comparable studies for the USSR have found that "the proportion of children of mixed marriages who opt for Jewish nationality (there is

no recording of religious affiliation in the Soviet Union) when reaching the age of 16 varies in the different regions between 7 and 28 per cent."

ALTHOUGH the bulk of our interview was concerned with Diaspora Jewry, it was only natural that we should also discuss the situation in Israel.

The Jews of Israel," said Bachi, "are the only important branch of world Jewry which is not in demographic regression."

Translated into lay language, this means that Israeli Jewish men and women are the only Jews in the world who as a community are at least maintaining their numbers. Of all the other Jewish communities, only that of South Africa is barely holding its own. Nearly all the other Diaspora communities are noticeably aging, with more of their members dying off than are being born.

Bachi noted the effects of this for Israel itself: "Despite the efforts that are made in Israel to encourage and to absorb aliya, to prevent *yordim* and to favour the return of *yordim*, it appears improbable that the migratory balance will in the future make a very important contribution to the growth of the Jewish population of Israel."

In the long run, the dominating factor in the increase in the Jewish population of Israel will be the balance between births and deaths. At present, this balance is significantly positive."

The statistics show that although Israel today accounts for only 25 per cent of world Jewry, Israeli

babies are 40 per cent of the total of all Jewish babies born in the world.

BACHI warns of the danger that the fertility of the Jews of Israel may also decline in the future.

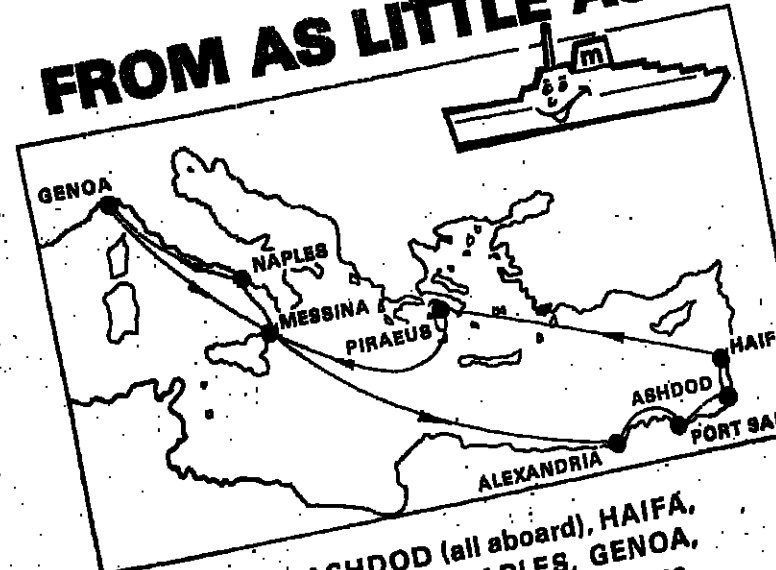
To my mind, the greatest danger here is in the mindless imitation of American values, and especially those of the daughters of my Hadassah chauffeurs, who seem to be the only young females in the whole world to take the message of zero population growth seriously and personally.

It is when one sees the number of full, round bellies on young, and not so young, Israeli females, and the extent to which the lives of young Israeli men revolve around their children, and when one realizes that the highest birthrates among Israeli Jews — outside of the ultra-Orthodox communities — are to be found in the ultra-modern kibbutzim, where four children per family are common and five not unusual, that one can perhaps rest assured about the future.

Having babies, after all, is not a matter of filling government-ordained quotas, or of acting out one's patriotic feelings. Having a baby is making the most profound statement possible on how one feels about one's life and one's world.

The nicest thing one can say for frenetic, problem-filled Israel, especially in contrast to a seemingly more tranquil Diaspora, is that for all its problems, it seems to be the only place in which Jews feel comfortable and self-assured enough to conceive, bring up and love many children. *Ken yirbu.* □

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Shifrin's Inferno



Prisoner of Zion Anatoly Shcharansky. Lefortovo to Chistopol. (Sampho)

THE FIRST GUIDEBOOK TO PRISONS AND CONCENTRATION CAMPS OF THE SOVIET UNION by Avraham Shifrin. New York, Bantam Books, 391 pp. \$7.95.

Edith B. Frankel

chronic problem for the non-criminal elements in the camps, and one discussed by Marchenko, Solzhenitsyn and others, for the criminals are often used by the authorities to oppress those who are imprisoned for reasons of conscience. It should not be thought

large number of maps and photographs, which must have been drawn or taken at great risk. I am not in a position to vouch for the authenticity of the details of either camps or their locations. Some basic problems should have been taken care of before publication: the index is not always accurate or complete, the transliteration system is not unified, and there are the inevitable typographic errors. Pictures are referred to but not always easily found.

Further, some of the outrage of the author — perfectly justified in many cases — is misplaced. When he refers with anger to prisons in town centres, one could not help but remember centrally located prisons in the West. Prisons for women are also not shocking in themselves, and there is nothing intrinsically wrong with special institutions for youth. All this only becomes scandalous when one considers the reason for many arrests, the failure to provide a proper defence for the accused at trials, and the conditions to which the prisoners are subjected.

I DID my own bit of "touring," leafing through the book and looking for places where men are imprisoned for infractions associated with their desire to come to Israel. Yosef Begun, for example, who has been awaiting trial for his third "offence," is in the Vladimir pre-trial detention prison. According to Shifrin, as of last year, at least 40 of the 1,500 prisoners there were jailed for political reasons.

Boris Kanevsky, before heading for a new destination, was imprisoned for "anti-Soviet propaganda" in Lefortovo, described by Shifrin as one of the strictest KGB prisons in the Soviet Union. This is a facility which holds only political prisoners. Among its illustrious alumni are Alexander Ginsburg, Anatoly Shcharansky and Alexander Solzhenitsyn. Shcharansky, however, is at present serving his 13-year sentence at Chistopol, 140km. east of Kazan. In

his dry style, Shifrin describes the poorly illuminated cells, the activities of prisoners, and the "meetings" between the prisoners and their families are severely hampered. This is the height of understatement, as Shcharansky recently engaged in a prolonged hunger strike for the simple right to communicate in writing with his mother.

Fedorov and Murzhenko, who are the last two men involved in the Leningrad hijack trial (all the other defendants have since been released while these two non-Jews remain imprisoned), are in a labour camp in the Perm region, where temperatures during the six-month long winter fall to as low as -45°C.

Finally, I looked for the Vydnio camp where Alexander Paritsky, a Jewish engineer from Kharkov, has been imprisoned for the past year and a quarter. It is in the Buriat ASSR, a few thousand miles from his native Ukraine. "The entire region," writes Shifrin, "is known for its extremely harsh winters and its temperatures of -50°C." Paritsky was denied the possibility of receiving warm clothing from his family.

The Guidebook does not have accurate information on Vydnio: it is listed as a camp for women and children. This is certainly not the case, as it is known that Paritsky's camp is full of young men who are apparently in trouble with the army (draft dodging, etc.), and who perform extremely hard labour, moving lots to be cut up for railroad ties. Paritsky, who is an exception at the camp both because of his age (he is in his mid-forties) and the fact that he is not a military offender (he is rather a reticent and Jewish activist), has collapsed several times attempting to lift weights far beyond his ability, and has been in a prison within the camp for his "failure" to fulfil his work norm.

Vydnio, furthermore, does not appear on the Guidebook's map of the area around Lake Baikal. When next this guidebook reappears — and it should — it needs to be both new and revised.

tractive format). *Brothers and Strangers* is a distinguished book.

CHRONOLOGICALLY, Ezra Mendelsohn begins about where Aschheim ends. His subject is East Central European Jewry in its native lands, and he concentrates on the political and economic status of more than five million Jews in seven countries, five of which did not even exist in 1914. He has no twisted complexes of ideas to follow, but rather to synthesize and to make order of a tragically complex situation. To those familiar with his previous works, and his wonted clarity and economy of style, Mendelsohn's success comes as no surprise, but it is a remarkable accomplishment anyhow.

The Jews' position in East Central Europe was growing untenable. Every country, except Bohemia and Moravia within liberal Czechoslovakia, was an economically backward peasant society. Ambitious members of the dominant nationally sought education and capital, in order to take over the traditional position of the Jews as the commercial class. The various regimes were intent on forcing the Jews down. And the Jews, countries even communal unity, could do nearly nothing except protest bitterly but uselessly.

THE MOST characteristic aspect of Mendelsohn's book is the one

which he obviously thinks the most important, namely the relations between Jews and other national groups, both majority and minority. Thus the Poles, besides their traditional anti-Semitism, wanted Poland to be a nation-state even at the price of trampling upon the rights of one third of its population who were not Poles. On the other hand, Hungary hardly had minorities, and Hungarian Jews were either assimilated patriotic Magyars of Budapest or apolitical ultra-Orthodox of the small towns.

Not that Jewish politics helped much as these countries moved rightwards towards Fascism during the depression of the 1930s. Thus Agudat Yisrael was the Polish regime's favorite Jewish party because it asked for the least, unlike the aggressive Zionists and Bundists. Yet in 1936 the Aguda and other Jews were rewarded with a Polish law prohibiting *shechita*.

FIRST OF all, just to keep things straight, this is the brother. Like his older and better known sibling, Shiva Naipaul writes fiction and travel journals dealing with the Third World. They're often mistaken for one another. Even this spring at the Jerusalem International Book Fair, where a display of works by V.S. Naipaul had been set up to honour the 1983 Jerusalem Prize-winner, one or two titles by Shiva had been slipped in by mistake.

And second, yes, this is the book about the Jonestown suicides.

I mention these two points because all those Israelis who have had their Naipaul-consciousness raised this year may well be tempted to pass up a book by the lesser-known brother, and especially a book about an event they would rather forget. This would be a mistake on both counts. True, Shiva exhibits little of the elegance, albeit studied elegance, that we admire in Vidia's work. He also lacks the disciplined detachment and finely tuned irony of his more practised brother. Shiva is more direct, even blunt. Passion occasionally overtakes his analysis, sarcasm his irony. But these are matters mainly of degree. Shiva is still very much a Naipaul, and whatever a Naipaul chooses to write about is significant.

We are likely tempted to believe that there is nothing especially significant about the Jonestown slaughter. It was shocking and horrifying, but the way we usually attempt to cope with such an event is to dismiss it as an aberration, the act of a peculiar bunch of crazies under the sway of an unfortunately charismatic madman.

As Shiva Naipaul shows all too clearly, to dismiss it would be a mistake. For to do so means we are only going to be shocked and horrified all over again when the next Jonestown-like event occurs. As witnesses, we will have learned no more about such things than the victims.

And Naipaul appears confident that such acts of mass hysteria and destruction will recur, because he believes the conditions that nurtured Jonestown have not changed in the least.

NO GREAT mystery lies behind why nearly 1,000 American grandparents, young adults and children queued up in their compound in the

COLONEL Van der Post has written many wonderful books about various aspects of his life; his name has become synonymous with the interior of his native Southern Africa. It comes as something of a surprise to learn how many of his formative early years were spent thinking about, and then travelling on, the sea. For South Africa was then virtually an island continent; like Australia, its only link with the Old World was via the sea.

In this unusual exercise in recall, Van der Post delves into specifically sea-linked aspects in his life not closely examined in his other books of autobiography. He first went to sea as a passenger in a whaler, whose captain was right out of Melville. Then a chance kindness to two Japanese visiting South Africa led the young journalist to a meeting with a Japanese merchant captain that was to influence and eventually save his life. He sailed to Japan with Captain Mori accompanied by poet William Plomer, learning Japanese and Japanese ways, and making of Mori a lifelong friend.

Decades later, while leading a

Jonestown punch



JOURNEY TO NOWHERE: A New World Tragedy by Shiva Naipaul. London, Penguin, 336 pp. £2.25.

S.T. Meravi

Guyanaese jungle on November 18, 1978 and accepted their cups of cyanide punch. For years they had been brainwashed and terrorized, physically and psychologically beaten into submission to the will of a paranoid, drug-saturated dictator whom they believed had divine power. Clear enough. The only questions might be why it was this particular group of people, at this particular time and place.

Naipaul begins with the setting. He handsily shows that Guyana, a sort of Central African Empire in South America, with Comrade Leader Forbes Burnham as its Bokassa, was (and remains) all too fertile a sowing ground for the sort of lunacy that would nurture an apocalyptic commune of embittered expatriate Americans. A native of nearby Trinidad, Naipaul well understands the pitiful prison

that is Guyana. Jim Jones also appreciated it. He had looked at Cuba and Brazil. Only Guyana, plastered with slogans like "We Will Die for Burnham," suited his demonic psyche.

Arriving in Guyana just a few weeks after the mass suicide — Naipaul considerably will spare us a recreation of that event — the author gives us a canny tour of both the remains of the Jonestown commune and of that larger Jonestown of the spirit, Forbes Burnham's "cooperative socialist republic." But Naipaul doesn't dally there. The tour is obligatory, but he knows all along that the meaning of Jonestown is not to be found in South America. Rather, it is located on the West Coast of the United States.

BACK IN the 1950s, Pastor Jones was just another faith-healer in Midwestern America. Perhaps his only distinguishing characteristic was that for his maverick church he encouraged an integrated congregation. The son of a Ku Klux Klan member, Jim Jones played on the fears of blacks by preaching about the Nazi menace in fascist, racist

America. In recognition of his civil rights activities, Jones was named head of the Human Rights Commission in Indianapolis, Indiana.

But even at his height in Indianapolis, Jones had attracted only about 150 adherents to his church. Then came the revelation, one shared by many Americans at that time: California was where the action was. In 1965 Jones packed up his People's Temple and moved to Redwood Valley. Seven years later, flourishing in the rich soil of California, the church had 4,000 devoted congregants.

The growth seems phenomenal, but in fact it was all too easy. All Jones had to do was pick up, from the detritus of the late 1960s, the lost, scattered, left-over souls from the civil rights movement, the black power movement, the anti-war movement, the flower-power movement. Some of these souls were devoted to macrobiotic satori. Some went off to seek their karma in Kamandou. Some were swept up into Charlie Manson's Family. Plenty were left over for the People's Temple.

Jones offered something for everybody. He rattled the nuclear threat, railed against racism, extolled communal farming, love, brotherhood. He talked communism, extolled Stalin and waved the American flag. He ran church services and spat on the Bible. He pitched to the left and to the right. He supported the NAACP and the families of slain policemen. He promoted whatever came to hand, even if what often came to hand was a chicken-giblet that was supposed to be the "cancer" he had plucked out of some poor believer's body.

Charlatanism and inconsistency seemed not to matter one whit, for there was no shortage of believers. Jones won endorsement from Vice-President Walter Mondale, California Gov. Jerry Brown, San Francisco Mayor George Moscone, Black Panther leader Huey Newton, Jane Fonda and Tom Hayden. *The Los Angeles Herald Examiner* named Jones its Humanitarian of the Year. He also earned the Martin Luther King Award. San Francisco appointed Jones chairman of its Housing Authority.

THAT a psychotic personality spouting a rubbish-bin of ideology could earn prominence and respect

ability in California is of little surprise. Anyone could do it; anyone did. Jones simply went out to the West Coast, that land's end of America, "the New World's New World . . . that last repository of hope . . . where you come face to face with the Pacific and yourself." And he simply preyed on the human rubble littering the beach.

That's the *New World Tragedy* of Naipaul's subtitle. And as he mercilessly demonstrates, well into the 1980s the curtain has yet to fall on this tragedy. The racism, the poverty, the unemployment, the disillusion, the confusion, the vulnerability all still exist in luxurious abundance under the California sun.

Attending a "New Earth Exposition" in San Francisco, Naipaul finds hordes of Seventies survivors dehumanized by the new humanism, disintegrated by viewing the self, the body, the consciousness and their "relationships" at as alien and externalized entities. What has brought them all to the exposition is a burning thirst to be told what to think and do.

So some are into "polyfidelity." Others are interested in giving birth in darkness to the recorded cries of whales. Some are committed to "radical bisexuality." Still more are signing pledges sponsored by the World Hunger Project, obliging themselves to "think about starvation. But the more all-encompassing the programme the better. Hence the popularity of Holistic philosophy, which includes the possibility of "creative insanity" and even "creative dying."

Creative insanity? Creative dying? In a sense, that's what Jim Jones was expounding in his act of mass "revolutionary suicide." And that's why ignoring the story of Jonestown is a mistake. Such acts are bound to happen again in one form or another, and they will not necessarily be bred only in California. They will occur wherever twisted minds are exploited by twisted megalomaniacs. Could even happen close to home. It wasn't long ago that Col. Gaddafi was urging suicide as the only proper course for the Palestinians besieged in Beirut. For that matter, those Kach kids packed into a bunker in Yarmut swore they would take their own lives — until their leader found it politic to change his tactics and change their minds.

and his return to Japan.

THIS IS an often over-emotional and over-wordy book but I must confess a special weakness for it. Like the author, I was also drunk with Conrad as a young man; brought up in a colonial port, I put to sea as soon as I could. I landed in Japan at the age of 19 and have been under its spell ever since. I made drawings of Tojo and other defendants at the War Crimes Trials in Tokyo but it is the Meiji of Japan that I remember; and the unsplotted Nara of Van der Post's day.

But you don't have to be a Japanese buff to enjoy this book. You may jib at Jungian coincidences and winces at some of the more purple passages. You may even write, as I did, at some of the attempts to see grand patterns in flecks of cosmic dust, or to be at one with a cosmic outlook of humanity. Van der Post is one of the last of Mallory's knights, his Holy Grail the wholeness of life. He pursues it with self-conscious romanticism. Life has not brought out the smallest streak of cynicism in him. I envy him for it.

Gone for a sailor

YET BEING SOMEONE OTHER by Laurens van der Post. London, The Hogarth Press, 352 pp. £8.95.

Meir Ronnen

group of Allied guerrillas in Japanese-occupied Java, Van der Post suddenly found himself, alone and unarmed, facing a Japanese bayonet charge. Raising his hand like a policeman, "someone else" in him took over, speaking perfect and honourific Japanese. This voice of authority not only saved his life, but those of his men, for he was able to lead the Japanese away from them.

Van der Post survived over three years of prison camp brutalities by enforcing in the Japanese a recognition of mutual respect. He kept his respect for them by concentrating on the memories of his Japanese friends and on their noble qualities. He and an RAF Wing Commander forged his fellow prisoners into a

group of men who emerged from privation, bereft of bitterness or longing for revenge. They had grown another self in captivity: "One look at the world awaiting them frightened them more than the Japanese had ever done. They haunted London and other great cities in groups out of a fear that dispersal into the life they saw would take away what they had earned and cherished in prison."

IT WAS this "other self" that enabled the author to make his greatest contribution to the war, a form of peace settlement in a nascent Indonesia that threatened to explode into a three-way bloodbath. He was summoned to the Japanese High Command in Bandoeng, the day Japan capitulated. The Japanese general and his staff raised glasses to him and said, "We sincerely drink to your victory." They had been ordered to turn to him for help, as they did not know

THIS guidebook is unlike any other you have consulted. Well, not quite, because it has a grotesque family resemblance to ordinary guidebooks used for planning foreign trips.

It has a map of the country to be visited — in this case, the Soviet Union — complete with indications of external and internal major air and land connections. A list which follows cites the cities where there are Intourist offices. Shifrin uses the prosy style of the typical guidebook to move you on your way. He instructs you about transportation, points out local spots of interest, provides short historical notes.

Here the similarity ends, for Shifrin — a 10-year veteran of the Gulag Archipelago — intends to guide you, not through the scenic wonders of old Russia, but to the myriad camps and prisons of the Soviet Union. And there are many of them, all neatly marked with a dot on the fold-out map on the inside back cover: 1,976 camps, 273 prisons, and 85 psychiatric prisons. Shifrin encourages the potential visitor to go out of his way to view some of the penal establishments, many of which are conveniently located in central tourist areas (the infamous Lubianka, for example, is located on Dzerzhinski Square in Moscow, just opposite the large toy store, Children's World).

According to a CIA study published in November, 1982, there are about 4m. people now serving sentences of forced labour in the Soviet Union, that is, about 1.5 per cent of the population (as compared to .07 per cent imprisoned in Great Britain or .2 per cent in the United States). Of these, there may be as many as 10,000 political prisoners. Some confusion may arise in Shifrin's survey, as both political prisoners and ordinary criminals share the facilities of most of the institutions cited. Thus, among thieves and murderers you can find also human rights activists, Zionists, people whose "crime" is that they believe in God, Ukrainian nationalists, and so on. (This is a

THE EAST European Jews lived in lands where they were generally regarded with hostility. When a relatively small number of them did not pass through Germany as emigrants en route elsewhere but actually settled there, they were often looked upon not only as undesirable but as more a fearsome apparition than a reality. What Steven E. Aschheim's excellent book is about is not Germany's and German Jewry's tangle encounter with these East European immigrants but rather a subtler theme: the effect of the East European Jew upon the German, and the German Jewish, mind.

As Aschheim shows us, German Jews regarded East European Jews, the Ostjuden, with disdain or aversion, seeing in them the embodiment of all that the Jews had abandoned, or ought to abandon, on their road out of the ghetto towards becoming acculturated, patriotic, fully German Jews. The Ostjuden's Yiddish sounded like a caricature of proper German, while their kaffan, their lack of hygiene and sanitation and their punctilious Orthodox made them unwelcome to German Jews, including the Orthodox. Liberal Germans also regarded the Ostjuden unfavourably, and made it obvious that this was not what they expected German Jews to be. There were also more sinister stereotypes dear to German anti-Semites. To them, East European Jews exemplified the Jews' moral

THE JEWS OF EAST CENTRAL EUROPE BETWEEN THE WARS by Ezra Mendelsohn. Indiana University Press, 300 pp. No price stated.

Lloyd P. Gartner

and physical filth and their ingrained crookedness, which Germanization could only conceal, but never eradicate. It was with reluctance that German Jews accepted the Ostjuden as their kinsmen. In fact, many were Ostjuden one or two generations removed.

Around the turn of the 20th century, a curious inversion occurred. Zionists and some non-Zionist romantics were sharply critical of German Jewish bourgeois solidity and alienation from its Jewish sources. Martin Buber's evocation of the Hasidic world, with its imaginative exaggeration, gained a great vogue among Jews and even some Christians. Here, it seemed

was true community, which had been lost in Germany. Genuine, intense Judaism was to be found in Eastern Europe, unspooled by slavish adaptations and self-abasing apologies. Under the mean surface lay true beauty.

The German encounter with East European Jewry during the World War II occupation of Poland was not a felicitous episode. German Jews also met the Ostjuden, and attempted to guide them culturally, and win their adherence to German political aims in Poland. But with defeat in the war, the kaffan Jews of Eastern Europe, many of whom were brought to Germany as war workers, enhanced the lethal image of the Jews as the wily, treacherous Bolshevik revolutionary who had stabbed Germany in the back. Some desperate Jews on the far right, of whom Max Naumann is the most prominent example, repudiated all connection with Ostjuden, and accepted most of the stereotypes about them, in a pitiful effort to prove themselves German nationalists. Aschheim's work illuminates much about German Jewish thinking and anti-Semitism. In conceptualization, clarity of thought and style, besides thoroughness of research (and ac-

THE MOST characteristic aspect of Mendelsohn's book is the one

Paperback Jews

SOME OF the latest paperbacks are Jewish novel — novels about Jews by Jews. Two are historical — outstanding in different ways that prove all is not pulp that is published. Of the other two, both American stories of today, one is a clever-curios study of small-town Jewish life, the other a muddled attempt to span the neuroses of an American girl.

The Marranos by Liliane Webb (New York, Pocket Books, 568 pp. \$5.50) is compelling in circumstance, emotive in theme. The time is 1632-56. The Spanish Inquisition rages. The Valderosa family, which enjoys commercial ability and good looks, is regarded as "old Christian," but the original name is Benahavel, as Isabel (or Sara) discovers when her father and brother reveal their secret. Thereafter the story is of strong love — Isabel loves a man who becomes a monk — of the intrigues and dissolutions of the Spanish court, the stubbornness of Jews clinging to their ancient faith even when ignorant of the simplest ritual and prayers.

Philip IV is a full-drawn character. So is his real-life chief minister Olivares. Even the secondary figures — Velasquez, Lope de Vega, the anti-Semitic playwright Calderon — are convincing. Historical details are authentic, and include horrifying descriptions of *autos-da-fé* where "Judaizers" are burned alive, or at the least made to wear penitential garments all their lives.

The fiction moves swiftly, and sometimes takes on the nature of a thriller, at others of a picaresque romance; it is always absorbing. Gloria Goldreich's **This Promised Land** (New York, Berkley, 440 pp. \$3.50), is her third novel. She has won the U.S. National Jewish Book Award, so it should be no surprise that she exhibits experience and imagination. The novel is historical fiction because it begins in 1888 and ends in 1922 — in the Holy Land. It is also a family saga, with the first

Dora Sowden

Maimons (previously Wasserman) settling in Rishon LeZion as vine growers. Two of their sons become founders of a kibbutz, and the third a farmer in Galilee. All get caught up in danger and suffering under Turkish rule and the British Mandate. Yet it is a warm novel.

Historical figures pass through the pages — Ben-Gurion, Jabotinsky, Herzl, Trumpeldor, Winston Churchill is surprisingly well sketched in his ambivalence towards Jews. Facts are well documented — but was there really a "spacious plaza" in front of the Western Wall in those years? Turkish cruelty, British inconsistency, Arab treachery all play their part. Space is given also to Arab-Jewish friendships.

Through it all people live, love, grow up, die. Many leave the land (*yerida* is not new), many hold on through disillusionment and fear. Some retain dreams of "the old home" while building the new; some see the old home for what it was, and build towards dreams of the future. No doubt the author will not stop at 1922.

A Season of Delight (New York, Avon, 244 pp. \$2.95) by Joanne Greenberg is basically a story about a charming, intelligent woman of 48 who falls in love with a young man her son's age. Yet this is no *Roman Spring of Mrs. Stone*. Her infatuation is understandable. Her own son has gone off to follow a guru, her daughter to join an organization helping battered women. She feels deprived. She and her amiable husband, though not strictly religious, observe Jewish festivals, light candles on Friday nights, make *Havdala* on Saturday — yet (as she writes) "when pious Jews are in prayer, separating the Sabbath from the week, I'm helping Saul in the store."

Into her life comes a young Jew, without any knowledge of his

Jewish heritage. She introduces him to Sabbath meals and Hanukkah candles, and they fall in love. She doesn't succumb. The "ghosts" of those who died in the Holocaust make her see Jews as "an endangered species" and her responsibility to preserve the family. In all it is a witty, winsome book.

Preparing for Sabbath by Nessa Rapoport (New York, Bantam, 288 pp. \$2.95) is a first novel and attempts to convey the confused feelings of young Jewish people in search of a meaning in life. The early chapters about rudderless youth in summer camps are stiff and dry. When the scene shifts to Israel it takes on a phony mysticism. Judith Rafael, not finding the kind of love she is looking for, even puts on *tallit* and *gittel*. She returns to America.

A fifth novel, not about Jews but with Jewish references, is **Anne Tolstol Wallach's Women's Work** (New York, New American Library, 358 pp. \$3.95). The Catholic heroine Domina is a brilliant member of an advertising agency, and finds love with a Jewish colleague. They work on a project involving Israeli fashions — and the references are not all complimentary. The time is circa 1972. The author has one character observe: "The country is filled, naturally, with refugees from Europe and from Iron Curtain countries. A good many of them are skilled garment workers... We all know about Jewish tailors even here.... The problem is they are putting splendid workmanship into the wrong clothing. They make clothes the American market will not buy."

The advertizing agency provides "design help. Exchange programmes, their workmen visiting here, ours over there." *The Jerusalem Post* is mentioned when Domina herself goes to Israel. She is taken to a "big wedding" in "a grubby hall... filled with smoke from the amelly cigarettes the Israelis all smoke," and where most of the women are wearing slacks and sweaters, even the bride. However, the fashion show in New York is a lavish success. The heroine can revert to her personal problem and Israeli fashions maintain their course.

A tide of decay

THE LONG WAY HOME by Lisa St. Aubin de Terán. New York, Harper & Row, 183 pp. \$12.95.

Karen Rothblatt

A YOUNG English woman falls in love with an exiled Venezuelan, marries him, and returns with him to his estate in the Andes. She becomes its manager and the inheritor of the land and its history. Eventually she returns to England.

The outline of Lisa St. Aubin de Terán's novel is highly autobiographical. But it is not her own life and experiences that form the basis of the author's story. Instead, through her main character, Lydia Sinclair, she relates the history, the cycles of rise and decline, of life and death, of prosperity and disaster, of the Beltrán family and of the valley in which they live.

The Valley is undeniably the novel's most powerful character, and serves as the bond which ties together St. Aubin de Terán's various episodes of romance, massacre, extravagance, and suffering. For the decay of the Beltrán family parallels the decay of the valley. Although the Beltráns are a resourceful family, their ambitions are tempered by environmental demands. In the world of the Valley, man is not a powerful force acting upon nature; but nature, personified, rules man, naturalized. Thus General Mario "watched the erosion of his flesh and the stumps of his hands were the hillsides. He watched his mutilated bones lying in the valley of his lap... disease plundered his life."

Lydia is unable to break the dry, caked earth and bury a friend in its unresponsive soil. And in general, "Everyone's trials were subject to the hardships of the hills. No man can decide his life and carry it through from start to finish without disease and destruction taking over at some time or another."

DISEASE AND DESTRUCTION are certainly prevalent throughout the novel, perhaps too prevalent. The people are besieged by disease, massacre, locusts and drought. Leprosy is destroying General Mario, and madness Arturo Lino. But the villagers show very little response to such tragedies. The taciturn Admiral Silence scorns even widespread floods and ruin, and Don Diego, falling in his efforts to revive the valley, turns his face to the wall in indifference. The peasants acknowledge that "rice was dear, life was cheap." They await the wheel of fortune to run its course and to reveal their fate. Few efforts are made to turn the tide of decay.

The characters exhibit neither the hope that combats decline nor the despair that accompanies it; and thus the novel's most serious flaw is that it avoids the conflicts and complexities peculiar to human nature. The characters are not actors but puppets in history; they do not come alive for the reader but are rather like old portraits covered in cobwebs, and frozen into the particular position and place, the isolated scene, the vignette where the author has placed them. Sara and Rosa are no more than their card games and china. Admiral Silence is marked only by his eternal reticence. The eccentricities of the characters may take a hold of one's imagination, they may inspire fear or awe, they may foreshadow the events and decay of the present, but they neither partake in nor influence history. The inheritance of the Beltrán family is only the land and its destruction.

The Long Way Home has been very well reviewed. The style is fluid and the imagery powerful. But the characters need deepening, they need to be informed with more emotional desires and conflicts. In her first novel, Lisa St. Aubin de Terán has come a long way, but she is not yet quite home.

THE STEWARDESS on our trans-Atlantic flight this summer came around to collect our airfare — and was surprised to hear that we had paid in advance. Most passengers aboard the People Express Boeing 747 between London and Newark, New Jersey, were paying the incredibly low \$149 fare aloft, generally by credit card. On-board ticketing is just one of this unique airline's many economy measures that permit it to undersell conventional airline fares by 40 to 70 per cent.

Our well-travelled seat-mate, a former Roman Catholic studying for the Anglican priesthood, whispered that "People Express is a cooperative." Not exactly. I discovered later from its public relations spokesman in the U.S., but it does have some cooperative aspects. It is a public company but every new employee is required to purchase 100 shares at a discount. About a third of the shares are owned by employees.

On hearing that we were going to fly People Express, my misinformed mother had given us dire warnings about "carrying your own bags" and other alleged inconveniences. We found none, and, on the contrary, the check-in procedure at Gatwick Airport went more smoothly than for any international flight I can recall. On short internal flights in the U.S., passengers are encouraged to carry small suitcases aboard and stow them in overhead bins. On the international flight, bags can be checked for \$3 a piece — with the fee collected on board.

No free food or beverage is served on People Express. Passengers may either bring sandwiches, as we did, or purchase a \$6 cold meal in a wicker basket (which they can keep). Beverages, soft and alcoholic, are sold at modest prices.

Our Boeing 747, which People had leased from Braniff Airlines and plans to buy, was as spacious and comfortable as any jumbo jet, and more so than some, as it had soft leatherette seats. On its internal U.S. routes, which cover only the Eastern seaboard and west as far as Columbus, Ohio, People makes over 200 flights a day in a fleet of 26 planes to 20 cities. The airline began operating only two years ago, with three planes and four destinations. It made its first trans-Atlantic flight in May this year, just hours after it received landing rights from the British. It will be limited to five round-trips a week at peak season, four at off-season, and the flights are already booked solid through September, with standby crowds waiting at both Newark and Gatwick.

Because its overseas flights are so limited that it will have only 1 per cent of the transatlantic market, People Express does not expect the sharp opposition of major airlines, which helped to drive the cut-rate Laker Airways out of business last year. In any case, People hopes to keep its costs low enough to undercut any attempts at price competition.

PEOPLE EXPRESS spokesman Russell Marchette told me that the airline's secret is keeping costs down to about five-and-a-half U.S. cents per "seat mile" — i.e. per passenger flown one mile — which is half the American airline industry's average cost. This is accomplished by fuel and space efficiency, on quick turn-around time, and a multiple duty system for personnel — as well as the no-food-or-frills policy. All ground and cabin jobs are rotated among staff personnel, who



are called "customer service managers." This passenger was relieved to learn that they do not take a turn at flying the planes.

While U.S. travel agents are generally equipped to handle reservations and ticketing for People Express, our local agents are not. About the only way an Israeli resident could book a seat would be through a travel agent in the U.K. or the U.S., or by writing direct to People Express at Gatwick Airport, West Sussex, England, or at Newark International Airport, Newark, New Jersey 07114. Marchette told me that the company's main British agent is Malcolm James at Gatwick, whose direct-dialling telephone number is 0044-293-5117822. Or you might try the People Express's own desk at Gatwick, whose number is 293-31144.

I asked Marchette the obvious question: what happens if an in-flight passenger refuses to pay? "We throw him out of the window," he replied, adding "quickly that the problem rarely arises, and that if a passenger seems honestly short of the full fare, the company may permit him or her to mail the amount later. In the rare event of a deliberate attempt at non-payment, the airline can alert the police to wait at the other end."

WHILE THE People Express trans-Atlantic fare is \$149, the closest competing one-way fare on British Airways is its standby ticket at \$267. More relevant for our travelling public is that the round-trip Super-Apex fare on British Airways today is \$502, which must be paid three weeks ahead with fixed dates, and there is an additional \$25 for flights on Fridays, Saturdays and Sundays.

Of course, you have to get from here to London before catching a People Express to the U.S. From Tel Aviv to London, a round trip with British Airways costs \$449 on a 30-day ticket with fixed dates. We took a cheaper and more flexible way to England — a \$188 one-way charter ticket on Danair, which would mean \$376 for both ways. I had no complaints about Danair, except that the promised bus transportation from Gatwick to downtown London on the night of June 21 never materialized, and we had to take a late-night train to Victoria Station, instead. My travel

MARKETING WITH MARTHA

agent insists that this was an isolated slip-up.

People Express was so solidly booked eastward in July that we had to return by a different route, and we flew back from New York to Tel Aviv on Metro, the kosher line which came into being during the lengthy El Al strike. Recalling that the defunct Deborah Hotel in Tel Aviv was once dubbed "a synagogue with bedrooms," I am tempted to term Metro "a flying synagogue." — not only because of the high proportion of ultra-Orthodox passengers, but because its food is *glatt* kosher from Brooklyn's Meat Mart, which, friends tell me belongs to the Satmar sect's food empire. Inexplicably, however, a stewardess informed a dubious Orthodox traveller that the unlabelled breakfast doughnuts were "just ordinary ones," not certified kosher. Once. Real milk is offered with coffee after meat meals to those who want it — as Metro is not bound by the same kosher restrictions as El Al. El Al's food, however, is much superior, especially its famed lox-and-bagel breakfast on the eastbound run.

My main suggestion to Metro is that they do something to streamline the uncomfortable check-in arrangements at Kennedy Airport, which seemed to take an inordinately long time. Perhaps they could visit People Express for an efficiency course.

OUR FAMILY'S principal lesson from this year's summer travels is that there are many alternative ways of flying from place to place these days and one does not have to stick to the standard programmes of the well-known airlines.

The key to innovative travel planning is a patient travel agent. We were extremely lucky in having a neighbour work out our route from here, and a friend in the travel business in the U.S. handle our internal arrangements there and get us onto People Express. Within the U.S., for instance, she found us a way to fly from New York to Chicago via U.S. Air, with a brief

stopover in Pittsburgh, which saved a total of \$150 on four tickets as compared with other lines' direct flights. Another Israeli traveller we met told us how she had flown to 12 destinations criss-crossing the U.S., including Hawaii, on a special 12-rider United Airlines plan for around \$800.

My best advice to future trippers is to shop around for a helpful travel agent. Another good way to get information is to talk to friends and relatives who have travelled the same routes before you. This is particularly useful in getting tips about good places to stay within your budgetary limits.

In this age of inexpensive direct/dialled overseas phone calls, especially at off-peak hours, it is perfectly feasible to pick up a phone and make hotel reservations by yourself (as we did for London), if you're travelling with children, always ask hotels if there is a "family plan" or discount price for youngsters. Don't forget to ask if the room rate includes breakfast (full or Continental) and cover taxes. And ask for a reservation confirmation in writing, if time permits.

EVER SINCE my return to Israel a fortnight ago, the most frequent question I've been asked by those few Israelis who have stayed home this summer is "How are the prices abroad?" It is not an easy one to answer, of course, because "prices" can include anything from restaurant meals to television sets, and "abroad" covers a huge variety of places.

Because I did some temporary housekeeping in a borrowed flat in New York, I can make some observations about the prices of everyday commodities there as compared with Tel Aviv. Generally speaking, our bread and dairy products are still relatively very cheap, partly because of the subsidies here. Our fresh fruits and vegetables are also much cheaper, especially if one buys them in the open-air markets.

When it comes to processed foods, and particularly tinned ones, the American products are cheaper. Local manufacturers claim this is because of the mass production in the U.S. and the lower cost of packaging materials. Our poultry and meat cost more than non-

kosher products in the U.S., but less than the kosher ones. Carbonated soft drinks cost about the same here and there, while wines, brandies and cigarettes are generally cheaper here. Toiletries and cosmetics, on the other hand, are much cheaper in the U.S. — or England — than in Israel.

In making any comparisons, however, one has to bear in mind that salaries are so much higher abroad.

When it comes to durable goods, it is still much cheaper for Americans to acquire household appliances and furnishings than it is for Israelis, although the gap is narrowing in some items. Colour TV sets, for instance, still cost less there than here, but the difference is no longer so great. Refrigerators, however, cost on the average only a third as much in the U.S. as they do here.

Clothing is a very tricky category. There is such a broad range of clothing quality and prices in America and England that it is difficult to make comparisons. It is still true that one could acquire a complete wardrobe for a man, woman or child more economically in England or America than in Israel. On the other hand, if one is looking for a particular fashion item, such as a well-cut pair of women's slacks in the new earth colours, I would wager better success on Tel Aviv's Dizengoff or Al-nelby Streets than in New York City or Chicago. Similarly, on my last frantic shopping day in New York, I bought my 10-year-old a dress at a discount-style department store for a price just as high as I would have to pay for similar quality at Hamashbir or Shekhem. And if one is used to combing the wholesale clothing districts of Tel Aviv and its Carmel Market stalls for clothes, you can do as well as you could at most of the cut-rate discount stores in the U.S.

ONE ITEM of recent consumer news from America caught my eye in a *New York Times* article, and I can only hope that the trend may be emulated here in the near future. Under a new New York State so-called "bottle bill" coming into effect next month, a deposit of at least five cents must be charged for every bottle and can — whether glass, metal or plastic — containing a carbonated beverage or beer. The new "Returnable Container Law" is aimed at reducing the daily flow of garbage, and making large amounts of aluminium, glass, ferrous metal and plastic available for recycling. Milk, fruit juice, uncarbonated mineral water and iced tea are exempt from the returnable container requirement. The article made no mention of the fate of wine and liquor bottles, which are apparently also exempt at this stage.

The new returnable law will mark a big change for the New York public which, along with most of the U.S., has long been accustomed to throwaway containers for almost everything. This welcome trend in the U.S., from the environmental point of view, makes it all the more shocking to return to Israel and witness our very rapid changeover this summer from returnable glass bottles to lightweight throwaway plastic for most soft drinks. The U.S. law makes it pointedly clear that there is a way to recycle plastics, as well as glass and metal, and that this is deemed both feasible and worthwhile in an economy far more sophisticated than ours.

Couldn't we, for once, take a lesson from someone else's experience? MARTHA MEISELS

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